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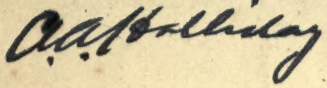
MANUAL OF EXERCISES FOR THE CORRECTION OF SPEECH DISORDERS

SCRIPTURE – JACKSON



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A MANUAL OF EXERCISES FOR THE CORRECTION OF SPEECH DISORDERS

BY

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ILLUSTRATED

238571
14/12/29.

PHILADELPHIA

F. A. DAVIS COMPANY, PUBLISHERS

ENGLISH DEPOT

STANLEY PHILLIPS, LONDON

1919

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PREFACE.

WE, who speak the English language, can no longer be reproached for our inattention to the subject of speech disorders; for not only during the past year have the Boards of Education in many large cities made the much needed advanced step of appointing Directors of Speech Improvement in the Public Schools, but all over the country numerous other authorities in Speech and Music have already started movements along the lines of diction. Picked teachers are being sent to the speech experts to study their methods in this field, and to carry back this special knowledge to the various school systems.

This movement deserves the highest commendation, for should not the "glory of the English tongue" be upheld? Refinement of dress, of person, is always desirable; ideas of cleanliness and neatness are more and more respected. Young men spend much thought on the shape of their collars and the shade of their ties, and young women on the thousand and one little things that go to make up an attractive appearance; but are they always so particular about the shapes and shades of their vowels or consonants, that their speech may be as attractive as their persons? Slovenly language should no more be accepted than slovenly manners.

It has long been recognized that the average American voice is shrill and the speech careless compared to the voice and speech of an Englishman. The National Council of the Teachers of English recently authorized the organization of a Committee on Ameri-

can Speech, with the hope of arousing public sentiment on this subject. Prof. Clapp, of Lake Forest, Illinois, says in "The Reformation of American Speech"*: "Many have come to realize that our vicious speech habits are a serious handicap to national efficiency. They impair the speed and accuracy of communication in business as well as in social life; they increase our liability to disease. Or, to put it the other way around, a general insistence on decent speech—distinct utterance, and clear, quiet tone—would not only make life pleasanter, but would actually enable us to talk faster, and be more easily understood, in all our business dealings. It would lessen disease because it would promote better hygiene of the entire vocal tract—mouth, nose, throat, and lungs—among all persons, and because it would lead to the detection and correction of thousands of irregularities which now go unhelped and almost unnoticed. When a whole populace says 'cer'nly' and 'mou'n' for 'certainly' and 'mountain,' the victim of adenoids, of bad teeth, of cleft palate, is not likely to be caught and cured. Yet a people which has learned the importance of the care of its teeth should not be too hard to convince of the importance of the care of its utterance."

If all this be true of the so-called normal speech, how much more careful and particular should we—who devote our attention to abnormal speech—be about insisting upon slowness, distinctness, plenty of

* Speech and Voice Hygiene: A Symposium Reprinted from The Journal of Ophthalmology, Otology, and Laryngology, April, 1916.

tone, resonance, rhythm, emphasis, breath, and all the other attributes that go to make up correct speech? Correct normal speech must be our standard in the correction of speech disorders.

These books on Speech Correction, the first volume of which appeared serially in the "Laryngoscope" of 1918, are devoted to the theory of speech disorders and explanation of the methods to be used in the correction of stuttering, lisping, cluttering—the speech resulting from various organic defects and negligent speech in general. They are written in the hope of meeting the demands of teachers who must undertake the correction of pupils, either in private or public schools. In preparing them we have been impelled to explain a few fallacies that exist concerning the subject of speech defects, and at the same time provide systematic methods for those who are intending to correct such defects. The first volume is devoted to definitions of the defects, the etiology of them, diagnosis and therapy. This, the second volume, is an exercise book for both teacher and pupil, and contains material which is the result of years of labor and experimentation with both private and clinical dispensary patients.

At the Vanderbilt Clinic, where the speech work is a part of the Neurological Department, we have had every facility through the kindness of Professors Tilney and Casamajor, to carry out scientific experimentation and practical work for most of the disorders of speech. We have had similar facilities at the University and Bellevue Hospital Medical College Clinic through the kindness of Drs. Neustaedter and Steinach.

Here, possibly, is the time and the place to say that there would be less correction of speech defects needed in the upper grades of the school if attention to distinct enunciation and articulation were taught in the very first year of school life—yes, and even farther back, in the home, where the child gets its first impression of the spoken language. If parents and guardians would insist, first, upon distinct utterance; second, that there be no baby talk; third, no elision of syllables; fourth, no slang; fifth, no short grunts for polite answers; sixth, no carelessness in thought as well as in speech; and seventh, that no nervous habits be allowed to creep into the speech, such as hesitation, catching breath, putting "er" on words, etc., much of the time and labor spent later on these defects would be saved, and much misery averted.

Dr. Smiley Blanton, of the University of Wisconsin, in writing of speech defects in children, says: "Speech defects among children have been neglected by both physicians and educators in America, with a few notable exceptions. Dr. G. Hudson Makuen, of Philadelphia, worked in this field for many years, and the careful work of Dr. Scripture, especially in corrective phonetics, is too well known to need comment." Dr. John Reigart, also, Principal of one of the New York public schools, must be mentioned as one of the first American educators to give his attention to this neglected field.

Even the education of physicians in the matter of speech defects has been so neglected that often they advise against any treatment, and the parents of

stuttering children are assured that the trouble will be outgrown. As a result of this lack of knowledge on the part of the physician, sufferers from this defect have flocked to the "Stammering Schools" and the non-medical "Speech Specialists," who are, in most cases, quacks of the worst kind, guaranteeing cures which they know they cannot always obtain. Dr. C. S. Blumel, who was a stutterer himself, and who has taken treatment at many of the "Stammering Schools" of this country and abroad, in his book, "Stammering and Cognate Speech Defects," has this to say of these schools: "Many of them (the systems used at these schools) are entirely devoid of merit; they have been recorded merely because they are the gold bricks that are daily sold to stammerers by an infamous fraternity of 'speech specialists' . . . Progress is hampered by the charlatans who rob the stammerer and bring everybody and everything connected with the treatment or investigation of stammering into disrepute."

Cordial thanks are herein expressed to Dr. MacLaren, of Princeton, and Dr. T. H. Ames, of New York, for valuable suggestions; to Dr. Otto Glogau, of New York, for much valuable aid upon the laryngological side of speech defects, both physiologically and experimentally; to Mr. Simon Goldbloom, of Brooklyn, for his invaluable pedagogical aid; to Mr. Arthur DeBra, experimental psychologist in the speech research laboratory of the Vanderbilt Clinic.

In the correction of speech defects at our clinics, our procedure is more along psychological than physio-

logical lines for the stutterer, although we are well aware that even these measures avail very little where it is necessary for the patient to have, among other things, a complete change of environment, a correction of posture, physical training, respiratory gymnastics, articulation exercises, nasal obstructions removed, internal remedies, etc.

The facilities offered in a large clinic for attention to the vision, hearing, mouth and nose deformities, nerves, etc., are great aids in the work of speech correction, and have enabled us to treat thousands of cases during the past five years with results which would have been impossible under less favorable conditions.

May Kirk Scripture.
Eugene Jackson.

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INTRODUCTION.

In this "Manual of Exercises for the Correction of Speech Disorders" we have carried out in practical exercises the methods of correction used in our clinics. For these exercises we have chosen simple, colloquial English, simple proverbs, poems, and stories. We have avoided absolutely, trick sentences, which never occur in everyday life, such as the time-honored "Strict, strong, Stephen Stringer snared slickly six sickly, silky snakes." To illustrate particular sounds we have either used sentences of the kind that the pupil hears and uses, or have culled from literature material which happened to suit our purpose. There is not an exercise in this entire book which we have not used and found helpful in our clinics or in private practice. They are suitable for pupils of all ages, excepting those in the very lowest grades of the elementary school. In these grades the problem is one rather of prevention than of correction, for the pupil is just forming his speech habits. The exercises given are also of great assistance in teaching English to foreigners.

We have explained in the simplest manner the sounds in the English language, and have provided special exercises for them. Let it be borne in mind that lispers and all other speech defectives need drill not only on the particular consonants which give them trouble, but on all sounds, especially the vowels. They will be benefited, therefore, as much as stutterers by going over every exercise in the book, bearing in mind

the true value of the vowels, the percussive value of the consonants, the importance of keeping up the voice until the last word is spoken, and the need of plenty of air in the lungs.

For practical purposes we have divided the speech mechanism into its four constituents: breathing, phonation, articulation, thinking; and provided exercises not only for each of these, but also for bringing about a proper co-ordination of the four.

Before stating a series of exercises for breathing, relaxation, mouth gymnastics, etc., we might note some of the strong points to be gained by these exercises, and give their meanings when applied to the correction of speech. *Relaxation,* for instance, does not mean total collapse, but, on the contrary, a letting-up, or a peaceful rest, from the tense, constrained, nervous condition that is almost habitual with the stutterer. Through the relaxation exercises we hope to gain that great, effective, conscious control that will permit the breathing exercises to establish a breath control that will not only dispel stage fright, but bring about a distinct, free, controlled utterance that characterizes the speech of the normal cultured individual.

The breathing exercises, calculated to develop not deep breathing, but, rather, artistic breathing, should be so utilized as to develop a physical co-ordination that will permit of simple and complex mental processes being performed without effort. The mental and physical are so inextricably combined that one cannot be regarded without the other. The growth and progress of intellectual control gained by the right use of relax-

ation, breathing, mouth gymnastics and thinking exercises stand for *poise*.

The final point that the following exercises are meant to emphasize is that of *character building*. The speech defective must be taught how to destroy his self-consciousness; how to strengthen his will; how to face the problems of life anew; how to concentrate upon one point at a time, and to do that manfully and with determination. He must get rid of his fear by putting something helpful in its place, for, as Conan Doyle says: "Since the human brain is capable of only one strong emotion at a time, if it be filled with curiosity or scientific enthusiasm, there is no room for fear."

RELAXATION.

Perfect relaxation of all the muscles is necessary if we are to speak freely and easily. A cramped muscle, straining, or stiffness in the fingers, arms, neck, or any other part of the body indicates a useless expenditure of nervous energy, and interferes with distinct enunciation. It is perfectly obvious that cramping or straining of the speech organs such as the lungs, larynx, or lips, will seriously interfere with speech. Straining or cramping of the muscles outside of the speech organs will have the same effect, for the latter are extremely sensitive and easily influenced by bodily conditions. Moreover, stiffness and cramping indicate that the mind itself is not at ease.

The instructor must strive therefore in the preparatory measures for the improvement of speech, for perfect relaxation and perfect ease of mind; for correct posture at all times, whether sitting or standing; for

easy, natural and unconscious breathing habits; for proper use of the mouth, and for distinct, slow enunciation and articulation.

GENERAL RELAXATION EXERCISES.

1. **Relaxation in Standing.** When the erect standing position, as shown in illustration, becomes tiresome,

The correct standing position. Dotted lines show the incorrect position.

place the left foot slightly forward and put the weight on the right. The position of the feet may be reversed, the right foot being placed forward and the weight placed on the left.

2. **Stretching and Yawning.** Stretch the arms high over the head, rising on the toes and yawning at the same time. Be careful to maintain balance.

3. **Head Movements for Relaxing Neck Muscles.**

(a) Drop the head forward, permitting chin to rest on chest. Repeat five times.

(b) Drop the head sideways over the right shoulder. Repeat five times.

(c) Drop the head sideways over the left shoulder. Repeat five times.

(d) Drop the head backwards. Repeat five times.

(e) Roll the head from left to right making a complete circle passing through all the positions of exercises (a), (b), (c). Make five complete revolutions.

During these neck exercises the rest of the body must remain at rest in Very Good Position, or for short, V. G. P.

4. **Relaxing Arm Muscles.**

(a) Swing right arm directly forward, so that it is at right angles to the body and parallel to the floor. Clench fist as tightly as possible, and hold it while five is counted. Relax muscles of the hand and arm and permit arm to drop unhindered to the side, where it remains perfectly relaxed while five is counted. Repeat five times.

(b) Same with left arm.

(c) Same with both arms.

In swinging the arms forward, do not turn the body or push the shoulders forward. Body must remain in V. G. P.

5. **Relaxing the Hand Muscles.**

(a) Swing both arms forward as in Exercise 4 (c). With hands perfectly relaxed, shake them sideways, swinging at the wrist, while ten is counted, then drop them to the sides.

(b) Same as (a), but shake hands up and down.

6. **Body Relaxation in Sitting Position.**

Close the eyes. Let the head drop forward slowly until the chin rests on chest. Relax the muscles of the back, permitting the spinal column to bend slowly and gradually forward in the shape of a bow until the head almost rests on the lap. Then return slowly to erect position, passing through the same motions backward; *i.e.,* gradually straightening out the spinal column, slowly raising the head, and finally opening the eyes. This exercise should be done very slowly, and without jerks, three or four times. It will produce a feeling of drowsiness.

7. **Relaxing the Tongue.**

(a) Let the tongue hang out of the mouth loosely and relaxed while five is counted. Repeat five times.

(b) Say la la; la la; la la. Repeat four times.
Say la la la; la la la; la la la. Repeat four times.

These should be said sleepily, each group more

softly than the preceding one, until the last is scarcely audible.

(c) Say la la lively; la la lively; la la lively.

These to be said quickly, the voice being raised on "lively."

8. **Relaxing the Vocal Cords.**

(a) Open the mouth, inhale and exhale easily six times, as if ventilating the vocal cords.

(b) Say sleepily, dropping the head slowly forward, the vowels a, e, i, o, u. Repeat them as the head is brought up to position.

(c) Sing softly the scale on various vowels.

BREATHING.

Without air we cannot speak. Without air we cannot live. The air we breathe furnishes oxygen for the blood and carries off impure gases. The same air furnishes the motor power of speech. It is the current of air passing from the lungs which sets the vocal cords in motion, thus producing voice. The various organs of articulation—tongue, lips, teeth, and soft palate—modify this stream of air, thus producing the various sounds. We must learn to breathe correctly, not only for the good of our general health, but also in order to speak well.

The following exercises will give us correct habits of breathing, and teach us to control the breath for speaking.

Breathing exercises should not be taken more than five minutes at a time.

General Breathing Exercises.

1. Hands lightly on the hips. Expel gently all the air remaining in the lungs. Then quickly refill the lungs to the utmost. Hold air for three seconds, then expel rapidly in one full audible breath. The greater the quantity of air expelled the more valuable the exercises. Mouth closed. Five times.

2. Take a long breath through the right nostril, while holding the left one closed. Then expel it through the left nostril while holding the right one closed. Continue this exercise, keeping a perfect rhythmic beat with your breath like the tide of a wave. This may be termed rhythmic nostril breathing. Five times.

3. Take a long, slow breath, as deeply as possible, gradually filling the lungs. When you have inhaled as much air as possible, hold the breath as long as you can without straining. Then exhale fully and freely, keeping the mouth closed. Three times.

Exercises 1, 2, and 3 should be taken at every lesson.

4. Inhale slowly and deeply through the nose. Exhale through the mouth slowly and steadily. Five times.

5. Same, raising arms to shoulder level while inhaling, lowering slowly while exhaling. Five times.

6. Inhale deeply, raising the arms fore-upward. Exhale, lowering the arms side-downward. Before bringing the arms down turn the palms of the hands outward. Mouth closed. Five times.

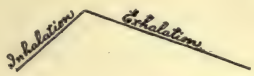
7. Same as Exercise 6, but raise the arms side-upward and lower them fore-downward. In raising the

arms keep the palms outward. Turn them inward before lowering. Mouth closed.

8. Inhale quickly through the nose. Exhale slowly through the mouth. Five times.

9. Inhale slowly through the nose. Exhale quickly through the mouth. Five times.

10. Inhale quickly and deeply with the mouth opened far enough to allow the air to pass in without noise, through both nose and mouth. Exhale slowly through the open mouth. Five times.



We shall call this the speaking-breath, for we use it when speaking. We must not strain in taking in the breath. We speak on the slowly outgoing breath stream.

11. Same as Exercise 10, but exhale in two equal parts, holding the breath for a pause of five seconds in between. Thus:

12. Same as Exercise 11, but exhale the breath in three, four, five, and six parts, varying the length of the pauses.

Objective Aids for Gaining Breath Control.

1. **Blowing upon a Small Flag or Piece of Tissue Paper, or Feathers.** Inhale deeply. Hold for three counts. Blow a steady stream of air upon any of the above objects. Five times.

2. **Blowing Soap Bubbles.** Inhale deeply. Hold breath while three is counted. Then blow gently through the hands held up to the mouth, as if they were a bubble pipe. One long gentle breath should be exhaled. Five times.

3. **Blowing Out a Candle.** (a) Inhale deeply. Hold for three counts. Exhale with a sharp, quick puff, as if blowing out a candle. Use finger as candle. Five times. (b) Same as (a), moving finger to greater distance from the mouth, thus requiring a more powerful puff. Five times.

4. **Blowing Up a Paper Bag.** (a) Inhale deeply. Hold for three counts. Exhale one great strong blow, enough to inflate a small bag. Use hands for bag. Five times. (b) Same as (a), increasing strength of inhalation so as to blow up larger bags. Five times.

5. **Blowing on Receding Finger.** Inhale deeply. Place finger close to mouth. Exhale, blowing upon the finger, which is gradually moved further away. The breath is gentle at first, but must be increased in strength, so as to reach the receding finger. Five times.

Breathing Exercises for Gaining Conscious Control of the Breathing Muscles.

1. Clasp the hands over the diaphragm. Chest well up, breathe slowly and deeply, noticing the outward movement on inhalation and the inward movement on exhalation. Five times.

2. Hands around the lower ribs. Breathe as in 1. Notice the outward movement of the ribs. Five times.

3. Thumbs in the armpits. Fingers stretched across

the top of the chest. Breathe as above, noticing the expansion and contraction of the chest. Five times.

4. One hand on the top of the chest. Other hand on the back under the shoulder blades. Breathe as above, noticing the thickening of the chest from front to back.

5. Pull in abdominal muscles gently, and relax without breathing. Five times.

6. Place one hand on chest and one on abdomen. Take a long breath, enlarging the chest in all directions, and drawing in the abdomen. Expire by letting chest fall and abdomen spring out. Mouth closed. Five times.

7. Place hands just above the hips with the thumbs forward, elbows well back. Inhale deeply, and exhale, noticing the muscular movements in the small of the back.

PHONATION.

Monotony of tone is found in all stutterers. The exercises with the octave-twist are especially designed to break up this monotony, and must be thoroughly mastered by the pupil. The vowel work, chanting and singing, and the exercises in melody and inflection will improve the pupil's phonation, if carried out conscientiously and correctly.

The trained ear of the teacher must be able to detect harsh, strained or monotonous tones, and the voice of the teacher must be a model for the pupils to imitate. Wherever necessary the teacher should give the proper inflection of word, phrase or sentence.

The pupil should learn to distinguish clearly between voiced and unvoiced sounds.

ARTICULATION.

The fundamental sounds of the English language are explained as simply as possible in this book, and appropriate exercises for drilling on each of these sounds are provided. It is a false notion that the stutterer knows how to make the various sounds correctly. Many stutterers are also lispers, but even where this is not the case a clear conception of the proper formation of vowel and consonant is lacking. The stutterer chops his vowels and over-emphasizes his consonants, and as a consequence lacks the proper motor images. He must learn the correct pronunciation of each sound. Above all he must lengthen and strengthen his vowels. Once he has learned the proper formation of consonants, he will have little trouble with them, if he dwells on the vowels.

Right here let us add that a great improvement would take place in American speech if children were taught to lengthen and strengthen the vowels, instead of mumbling and mouthing them. The vowel is the foundation of the language, and all good speech must be based upon clear and distinct vowel enunciation.

In the vowel drills care must be taken that these do not become mere perfunctory exercises. This may be accomplished in two ways. Arouse the spirit of emulation by dividing the class into two parts to see which can do the exercises better. Make the pupils conscious of the importance of vowel drills. These two principles should be followed in all exercises.

The pupil need never be left in the dark. The pur-

pose of every step taken should be explained to him as far as he is capable of understanding it.

Good tone in the vowel drills should be striven for.

MOUTH GYMNASTICS.

In order to articulate correctly—that is to say, in order to speak each sound clearly and distinctly—we must have perfect control of the parts of the mouth. We must be able to place them in whatever position is necessary for each sound. The following exercises will give us control of these organs of speech:

1. Drop the lower jaw, as if from its own weight. Repeat ten times to a slow and steady count. During the exercise place two fingers in front of each ear and feel the way the jaw works.

2. Extend the tongue out as far as possible, with the point curving slightly upward. Repeat ten times. The mouth should be wide open when the tongue is extended, and the tongue must not rest upon the lower lip.

3. Same as Exercise 2, but hold the tongue out while three is counted.

4. Move the tongue from one corner of the lips to the other, outside, with the mouth open. Repeat ten times. The tongue should not rest on the lower lip.

5. Thrust the tongue out flat, and let it hang relaxed. Repeat ten times.

6. Touch the upper lip with the tip of the tongue, opening the mouth wide. Repeat ten times.

7. Touch the back of the upper teeth with the tip of the tongue, opening the mouth slightly each time. Repeat ten times.

8. Touch the hard palate just back of the upper teeth with the tip of the tongue, opening the mouth slightly each time. Repeat ten times.

9. Touch the soft palate with the tip of the tongue, opening the mouth wide. Repeat ten times.

10. Place the tip of the tongue against the back of the upper teeth. Then slide it back over the hard and soft palate, thus passing through the positions of Exercises 7, 8, and 9. The motion should be continuous. Repeat ten times.

11. Press the tip of the tongue first into the right and then into the left cheek. Mouth closed. Repeat ten times.

12. Extend tongue. Place the thumb and index finger on the sides of the tongue. Make the tongue narrow, then wide, and feel the movement. Repeat ten times.

13. Extend tongue. Place thumb on bottom, index finger on top. Thicken, then flatten tongue. Feel the working of the muscles. Repeat ten times.

14. Bite the lower lip. Repeat ten times.

15. Bite the upper lip. Repeat ten times.

16. Press the lips tightly together. Then separate. Repeat ten times.

17. Close the lips without pressure. Then separate. Repeat ten times.

18. Draw the corners of the lips back, showing teeth. Repeat ten times.

19. Pucker the lips as if about to whistle. Repeat ten times.

20. Pucker the lips, then draw them back, showing teeth. Repeat ten times.

USE OF MIRRORS.

Every pupil should have a hand mirror. By observing himself while performing mouth and tongue gymnastics he is not only performing psychological experimentation which serves as a distraction, but he finds out whether he is doing the exercise correctly, and obtains conscious control of the organs of articulation. In the mirror he sees just how he is forming sounds, and can better correct himself when defects are pointed out. If the pupil accompanies his speech by head or face movements, he learns to control them by constantly observing himself in a mirror when speaking.

THINKING.

Stutterers often learn to read and repeat sentences with facility, but find great difficulty in spontaneous speech. This is due to lack of confidence in themselves—to the fear that they will not speak correctly. We have therefore introduced confidence exercises of various degrees of difficulty, such as spelling words, filling in blanks, completing proverbs and sentences, forming original sentences, forming and answering all sorts of questions, repeating stories in other words, and talking for a given length of time on various topics. These we have called speech-building exercises.

A most helpful device for arousing confidence in the pupil is to allow him to direct the class in breathing exercises or tongue and mouth gymnastics.

The progressive teacher will not confine himself to the materials in the book, but will originate many new exercises.

CONCERT WORK AND INDIVIDUAL WORK.

Concert work is of extreme importance for speech defectives. It gives them the moral support which they need, and increases their confidence. Concert work must, however, be mixed with individual work, for the pupil must learn to speak by himself. By skillfully alternating concert and individual work, the teacher can hold the attention of the class, and at the same time make each pupil feel that he is getting special attention. In the lessons themselves suggestions will be found as to the way this can best be accomplished.

FOLLOW-UP WORK.

Do not consider that your interest in the pupil is at an end when he leaves your classroom. Keep track of him. Find out how he speaks in his regular classes. Enlist the interest of the other teachers by instructing them as to the manner in which a stutterer must be handled. Ask them to be patient with him, not to hurry him, but to assist him in gaining self-control; and impart to them some of the simpler means of helping him when he gets into difficulties. The stutterer needs encouragement above all things, and an unkind word may undo the good effect of hours of work in the speech-class.

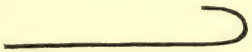
HOME WORK.

Any exercise that has been thoroughly mastered in class may be assigned as home work. Pupils should be required to form and practice exercises of their own, on the model of those found in the book. They should memorize many of the proverbs, poems, and several of the fables, and should repeat them in the classroom.

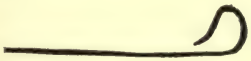
"TOOLS" FOR THE TEACHER.

The following "tools" may facilitate the methods suggested:

1. Card catalogue.
2. Diagnosing sheets.
3. Mirrors.
4. Tongue depressors and tongue applicators.
5. Vowel charts.
6. Consonant tables.
7. Velar hook (rubber penholder), end softened in water and bent:



8. Rod or bent laryngeal electrode to push tongue up and back as for r:



9. Tissue paper indicator, flags, feathers, candles, bags, pipes for soap bubbles, whistles, toy for breath development.

10. Metronome.
11. Megaphone.
12. Puzzles, games, books, etc.

Small mirrors may be bought in quantity very cheaply, and kept in the classroom for the children. The importance and use of these have been explained under the heading "Use of Mirror." A large mirror in which a pupil can observe himself from head to foot, ought to be placed in the speech-classroom.

Tongue depressors (flat sticks) for holding the tongue down or raising it, or as helps in relaxation exercises, and tongue applicators, especially useful in prodding the tip of the tongue for the **s**-lispers, may be bought in pasteboard boxes at any physicians' supply shop.

The chief vowel drills as found in the summary, pp. 213, 214, 215, should be put upon large charts. This will avoid the necessity of continually turning back in the book when the teacher wishes to hold particular vowel drills. Moreover, when using a chart the class works with greater spirit and harmony than when each pupil has his eyes fixed upon his book. Most important of all, however, the teacher can better observe whether each pupil is doing the exercises, and doing them properly.

The velar hook is useful in stimulating the uvula when sluggish, acting as a suggestion in its attempt to induce action.

The rod or bent electrode is used under the tongue to push the back up to meet the soft palate in such letters as **k** and **g**.

Tissue paper indicators, whistles, flags, feathers, bags, and toys which require blowing will be found useful in helping very young children to get control of breath. Such children can neither understand nor perform formal breathing exercises, but must rather learn breath control as a game.

DAILY LESSON PLAN.

Begin every lesson with relaxation and breathing exercises. The latter should never last more than five minutes.

After the breathing give some of the mouth gymnastics, gradually introducing new ones. If a new sound is to be introduced that day, choose the gymnastics which will be helpful in the formation of it, such as dropping the lower jaw preparatory to drilling **ah**, and biting the lower lip in preparation for **F** and **V**.

After the tongue and mouth gymnastics, begin the lesson as found in the book. When the period is about half over, give a few more breathing and relaxation exercises to freshen up the pupils. It is by no means necessary that an entire lesson, as found in the book, be covered each day. The amount gone over will depend entirely upon the time allotted and the kind of pupils.

About forty-five minutes should be devoted every day to the work in speech correction in order to obtain the best results. A forty-five minute period may be divided as follows:

	Minutes
1. Relaxation exercises	2
2. Breathing exercises	5
3. Mouth gymnastics	3
4. Lessons in book	15
5. Relaxation and breathing	5
6. Lessons in book	15

This division may be changed by the teacher to fit given conditions.

TEN COMMANDMENTS OF SPEECH.

1. Say to yourself, "I have no fear. I know that I can speak well."

2. Think before you speak!

3. Always speak quietly and calmly, with all the muscles relaxed.

4. Always speak slowly and carefully.

5. Stand or sit quietly and erect when speaking.

6. Before speaking inhale quickly, deeply and without straining, with the mouth open.

7. Be very careful of the first two words in each sentence.

8. Always lengthen and strengthen the principal vowels.

9. Be especially careful to lengthen the short vowels.

10. Be honest with yourself. Do not try to avoid words that you think difficult.

LESSON I.

The Speaking-breath, —
The Pause, ∧
The Sniff, ⌒

The Speaking-breath. Inhale quickly and deeply, with the mouth slightly open. Exhale slowly through the open mouth. Repeat ten times.

The air must make no noise in going in or coming out. It should be inhaled and exhaled without straining, the body being perfectly relaxed.

We shall call this the speaking-breath.

Before beginning to speak we must inhale quickly and deeply with the mouth slightly open.

We speak on the outgoing breath.

The sign — in this book will always mean: Inhale quickly and deeply with the mouth open.

Practice the following exercises, breathing as indicated by the sign —; that is, say each line on one breath. Read each number and letter clearly, distinctly, and slowly. If you cannot count as far as twelve or say the alphabet as far as I on one breath comfortably, go as far as you can and try to go a little farther each day.

A — 1 2 3 4
— 1 2 3 4 5 6
— 1 2 3 4 5 6 7 8
— 1 2 3 4 5 6 7 8 9 10
— 1 2 3 4 5 6 7 8 9 10 11 12

B — a b c d
— a b c d e f
— a b c d e f g h
— a b c d e f g h i j
— a b c d e f g h i j k l

The Pause. The pause in this book will mean: Be silent and hold the breath without straining.

The length of the pause may, of course, vary. It may at times be so short as to be scarcely noticeable. This will depend entirely upon the sense of the sentence.

Be careful not to make sentences choppy by exaggerating the pauses.

The sign ^ will always mean the pause.

Drill the following exercises, obeying the speaking-breath and the pause signs. Let the pause in this exercise be three seconds. The amount spoken between pauses we call a pause group. As we see, the length of each group may differ.

C —1 2 ^ 3 4 ^ 5 6
—1 2 ^ 3 4 ^ 5 6 ^ 7 8
—1 2 ^ 3 4 ^ 5 6 ^ 7 8 ^ 9 10
—1 2 3 ^ 4 5 6 ^ 7 8 9 ^ 10 11 12
—1 2 3 4 ^ 5 6 7 8 ^ 9 10 11 12

D —a b ^ c d ^ e f
—a b ^ c d ^ e f ^ g h
—a b ^ c d ^ e f ^ g h ^ i j
—a b c ^ d e f ^ g h i ^ j k l
—a b c d ^ e f g h ^ i j k l

The Sniff. The sniff in this book will always mean a short, helping-breath. It is exactly like the speaking-breath, except that it is shorter. It is not quite so deep, and therefore can be taken more quickly.

The sign ⌒ will mean take a sniff or helping-breath.

Practice the following exercise, remembering and obeying the signs. Notice that the sniff replaces the air used in each group of numbers.

This exercise is called "counting with sniffs." The amount spoken between sniffs we call a sniff-group.

E —1 2 3⌒1 2 3⌒1 2 3⌒1 2 3
—1 2 3 4⌒1 2 3 4⌒1 2 3 4⌒1 2 3 4
—1 2 3 4 5⌒1 2 3 4 5⌒1 2 3 4 5⌒1 2 3 4 5
—1 2 3 4 5 6⌒1 2 3 4 5 6⌒1 2 3 4 5 6⌒1 2 3 4 5 6

Vowel Letters and Vowel-sounds. The vowel letters in English are: a, e, i, o, u, and sometimes y. All other letters are called consonants. Each vowel letter represents more than one sound. Notice, for example, the sounds of the vowel letter **a** in hat and **a** in hate; of **i** in fit and **i** in fight. There are but six vowel letters, but many more vowel-sounds.

The same vowel-sound is not always spelled in the same way. Notice for example, the words **coal**, **cone**, and **sew**, where the same sound is spelled in three different ways. We shall study carefully each vowel-sound.

The vowel-sounds are the most important part of every word. If we lengthen and strengthen the vowel-sounds, the consonants will take care of themselves.

The Ten Commandments of Speech. Read the Ten Commandments of Speech which follow. Pay careful attention to breath, pause, and sniff signs. Lengthen and strengthen all the vowel-sounds, especially the ones in heavy black type. A vowel-sound in heavy type will always be a reminder to lengthen and strengthen it especially.

1. — Say to yourself: ^"I have no fear. I know^ that I can speak well."

2. — Think before you speak!

3. — Always speak quietly and calmly,‿with all the muscles relaxed.

4. — Always speak slowly and carefully.

5. — Stand and sit quietly and erect‿when speaking.

6. — Before speaking,^inhale quickly,^deeply,‿ and without straining, with the mouth open.

7. — Be very careful of the first two words‿in each sentence.

8. — Always lengthen and strengthen the principal vowels.

9. — Be especially careful^to lengthen the short vowels.

10. —Be honest with yourself. — Do not try to avoid words^that you think difficult.

Memorize these commandments.

When a pupil makes a mistake in speaking, be able to tell him the commandment he has broken.

By obeying the Ten Commandments of Speech you will be able to speak well.

LESSON II.

Exercises for Breath Control.

1. Repeat Lesson I, Exercises A and B, going as far as fifteen in counting and as far as **o** in the alphabet.

2. Repeat Lesson I, Exercise C, and add one, two, and three more numbers to each pause-group. Thus:

—1 2 3 4 5 ^ 6 7 8 9 10 ^ 11 12 13 14 15

—1 2 3 4 5 6 ^ 7 8 9 10 11 12

—1 2 3 4 5 6 7 ^ 8 9 10 11 12 13 14

3. Repeat Lesson I, Exercise D, and add one, two, and three more letters to each pause-group. Thus:

—a b c d e ^ f g h i j ^ k l m n o

—a b c d e f ^ g h i j k l

—a b c d e f g ^ h i j k l m n

4. Repeat Lesson I, Exercise E, and increase the sniff-groups to seven, eight, and nine numbers with a sniff after each group. Thus:

—1 2 3 4 5 6 7 ⌒ 1 2 3 4 5 6 7 ⌒ 1 2 3 4 5 6 7

—1 2 3 4 5 6 7 8 ⌒ 1 2 3 4 5 6 7 8 ⌒ 1 2 3 4 5 6 7 8

—1 2 3 4 5 6 7 8 9 ⌒ 1 2 3 4 5 6 7 8 9 ⌒ 1 2 3 4 5 6 7 8 9

Spelling for Vowel Drill.

1. Spell each of the following words distinctly and slowly.

2. Name the consonants in each word.
3. Name the vowel-letters.
4. Pronounce the vowel-sounds, lengthening and strengthening them.

name	file	rule	sin
pail	type	boot	fast
seem	bone	very	send
reach	coat	yes	top

Vowel Lengthening. Read on one breath each of the following sentences and proverbs. Lengthen and strengthen all the vowels, especially the heavy-type ones. Obey the breath and pause signs. Do not exaggerate the length of the pause.

1. — My name is - - - -
2. — I live at - - - -
3. — I am - - years old.
4. — I must learn by heart ^ the Ten Commandments of Speech.
5. — We must inhale ^ before we speak.
6. — We speak with the outgoing breath.
7. — We cannot speak ^ when we inhale.
8. — We must be sparing of our breath.
9. — We must control our breath.
10. — We must never strain ^ in breathing.

Make a question for each of the above sentences, and ask your neighbor to answer it.

Example: — What is your name?
— My name is - - - -.

Proverbs.

— All that glitters ^ is not gold.
— Better late ^ than never.
— One good turn ^ deserves another.
— Well begun ^ is half done.
— A thing of beauty ^ is a joy forever.
— A friend in need ^ is a friend indeed.
— The early bird ^ catches the worm.
— You must run ^ to win the race.
— A word to the wise ^ is sufficient.
— Birds of a feather ^ flock together.

Repeat each proverb from memory.

LESSON III.

The Consonant h.

Formation of h. The sound h is obtained by simply strengthening the exhalation of the speaking-breath. The mouth is opened quite widely, and the tongue is at rest in the bottom of the mouth.

Inhale and breathe out a soft h, continuing it as long as possible without straining or forcing. Be sure in doing this exercise that the tongue, lips, jaw and throat are perfectly relaxed.

Repeat the same exercise, strengthening the outgoing air so as to obtain a louder h. The size of the h below indicates how it is to be spoken. The smallest is spoken most softly, the largest most loudly. The dotted line means continue the sound while the breath lasts. Thus:

—h.....

—h.....

—h.....

—h.....

Practice breathing out more than one h on one breath, with a pause of three seconds between each. The dotted lines between the various h's do not indicate the length of the pause, but how much of the breath is to be used. Thus the uninterrupted dotted

line after a single h indicates that the sound should be prolonged as long as the breath lasts. If the line begins with an h and has another h in the middle, it means use half the breath, prolonging the first h, the other half, prolonging the second h. If there are three, each h gets a third of the breath, if four, a fourth, etc. We shall use this method throughout the vowel and consonant exercises. Thus:

—h.....
—h.....h.....
—h.....h.....h.....
—h.....h.....h.....h.....
—h.....h.....h.....h.....h.....h.....

Vowel Lengthening. Read the following sentences, lengthening and strengthening the vowel-sounds, especially the heavy-type vowels.

1. — He laughs best who laughs last.
2. — Handsome is as handsome does.
3. — Half a loaf is better than no bread.
4. — Heaps of sand lay on the sidewalk.
5. — Humming bees surrounded the hive.
6. — Heat is necessary for life.
7. — Help those who are in need.
8. — Homer was the most famous poet of ancient Greece.
9. — Hand me the large knife.
10. — Hark! Hark! the lark at heaven's gate sings.

LESSON IV.

The Vowel-Sounds ah, as in Father, and ee, as in Feel.

Formation of ah. The mouth is opened wide. The tongue rests quietly and relaxed at the bottom of the mouth. The tip of the tongue lightly touches the lower teeth.

Formation of ee. The opening of the mouth is very narrow. The corners of the lips are drawn slightly back. The tip of the tongue rests against the lower teeth, and the front of the tongue is raised. The sides of the tongue lie just inside the upper teeth, thus forming a sort of canal for the stream of air.

ah is the widest of all vowels.

ee is the narrowest of all vowels.

Vowel Drill.[1] Sing on some note each of the following. Say them. Whisper them.

---

[1] Do this vowel drill and all the following vowel and consonant drills before a mirror. Provide yourself with a hand mirror for this purpose.

During the drill place two fingers on the larynx (Adam's apple) and feel the vibration of the vocal cords. When the cords vibrate in the production of any sound we call this voicing. The vibration may also be felt by placing the hands over the ears. If the cords are vibrating a distinct buzzing will be heard. The vibration may likewise be felt by placing one hand on the top of the head while the voiced sound is being made.

All vowel-sounds are voiced. There are voiced and voiceless consonants.

For voiceless sounds the vocal cords do not vibrate.

All sounds when whispered are voiceless.

Remember the uninterrupted dotted line means hold as long as possible on one breath without straining.

— ah.....
— hah.....
— hah.....hah.....
— ah.....ah.....
— ah.....ah.....ah.....ah.....
— hah.....hah.....hah.....hah.....
— ah.....ah....ah....ah...ah....ah.....
— hah...hah...hah...hah...hah...hah..

— ee.....
— hee.....
— ee.....ee.....
— hee.....hee.....
— ee.....ee.....ee.....ee.....
— hee.....hee.....hee.....hee.....
— ee.....ee.....ee.....ee.....ee.....ee.....
— hee....hee....hee....hee....hee...hee...

Light Attack on Vowels. Say the ah very softly, and then gradually on the same breath increase in loudness. Be careful not to reach a shout. The purpose is not to see what loudness you can reach, but how gradually and how evenly you can increase in loudness. Continue the sound only as long as it can be done with absolute comfort.

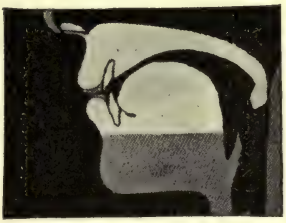
Practice ee in the same way.

Vowel Lengthening. Read the following words, holding the vowel-sounds ah and ee for five counts, but beginning them with the light attack.

ah as in father.
(Front view.)

ah as in father.
(Cross section of mouth showing tongue position.)

ee as in feel.
(Front view.)



ee as in feel.
(Cross section of mouth showing tongue position.)

father	dark	feet	beat
barn	garden	heel	reek
yard	largest	deep	chief
card	market	geese	field
hard	park	leak	keep

Vowel Lengthening and Light Attack. Read the following sentences, lengthening and strengthening the vowel-sounds, especially the heavy-type vowels.

1. — Articulate slowly and clearly.
2. — Barking dogs do not bite.
3. — Papa will soon return from the country.
4. — Far and wide the sound resounded.
5. — The yard was filled with carts and horses.
6. — The park is most beautiful in summer.
7. — The barn was filled with fresh hay.
8. — The bark of this tree is used for making dyes.
9. — Eat only good and healthful food.
10. — Enough is as good as a feast.
11. — Seek and thou shalt find.
12. — Be not afraid to speak.
13. — Meet me in the park at four o'clock.
14. — Speak slowly and distinctly.
15. — Feel for the woes of others.

LESSON V.

Breath Control.

1. Count on one breath to fifteen.
2. Say the alphabet on one breath to o.
3. Count in groups of nine, with a sniff after each group. Five groups.
4. Count in groups of ten, with a sniff after each group. Five groups.

Vowel Lengthening. Lengthen the heavy-type vowel-sounds to three times their natural length.

— Good-morning
— Good-afternoon
— Good-evening
— Good-night
— Good-day
— Good-bye
— Yesterday
— Last night
— To-morrow
— To-morrow morning
— To-morrow afternoon
— To-morrow night

Chanting.

Chant—that is to say, sing on one note—the following sentences. In chanting give each syllable the same length.

1. — This is a very fine day.
2. — It is quite warm.
3. — I think it will rain.
4. — The sky is quite cloudy.

5. — Go and bring an umbrella.
6. — Where is my umbrella?
7. — It is in the hall.
8. — Have you a raincoat?
9. — Yes, but it is torn.
10. — We had better stay home.

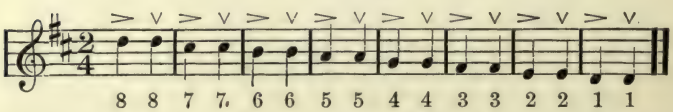
Underlining Vowels.

1. Read the above sentences with expression, and lengthen and strengthen all the important vowel-sounds, especially the first. In reading, point to every vowel-sound as you come to it with a pen or stick. Remember the vowel-sound may have more than one letter, as in **rain**. Point, therefore, to **ai** as one vowel. Pay no attention to silent vowels.

2. Write short sentences on the blackboard. Then read them aloud, underlining with colored chalk each vowel-sound as you pronounce it.

3. Take any book or magazine which you may mark up. Read sentence by sentence, and underline each vowel-sound as you read it. This is a most helpful exercise.

Simple Exercises in 2/4 Rhythm.



Sing down the scale on the numbers, accenting the first note in each measure.

Substitute for the numbers the following pairs of syllables, and sing each pair down the scale as before:

tick tock, loud soft, ding dong, see saw, toot toot.

Speak the above syllables, giving each the length of the quarter note, and beat the time with a stick.

Practice the above exercise in 2/4 time frequently, on the following pairs of one-syllable words, singing a few, speaking the rest:

last night	that girl
sweet corn	which pen
hot tea	what day
this house	these eggs

Practice the same exercise on words of two syllables, which have the accent on the first, such as:

táble	wáter	joúrnal
péncil	dáily	léather
páper	fáther	rúbber
bóiler	gáping	vélvet
cándy	hámmer	zéro

Use the above words in short sentences.

This exercise in 2/4 time should be repeated often with new words.

Dialogue. Treat this dialogue and all other dialogues in this book as follows:

1. Divide the class into two sections. The first section of the class reads one part in unison, the second section reads the other.

2. Same as in 1, but exchange the parts.

3. Single pupils take one part, the rest of the class in unison the other.

4. One pupil takes one part, another the other.

5. One pupil reads the dialogue, indicating the change of speakers by change of voice.

Pay attention to the breathing marks! Lengthen and strengthen all vowel-sounds! Read with expression!

— Good-morning, ^ William.

— Good-morning, ^ Mr. Brown.

— How are you feeling, to-day?

— O, ^ I'm feeling quite well, ^ thank you.

— Have you recovered entirely ^ from your cold?

— Yes, indeed, ^ it lasted only one day.

— I'm glad to hear that. — How is the rest of the family?

— They are all well, ^ thank you.

— That's good. ^ Remember me to them.

— Thank you very much. ^ I shall.

— Good-bye, ^ William.

— Good-bye, ^ Mr. Brown.

LESSON VI.

The Vowel-Sound ay as in Fate.

Formation. ay is a narrow vowel. It is not quite as narrow as ee. The jaws are slightly more open and the tongue is flatter. Pronounce the vowel carefully, and notice that it has two parts, the second one being ee.

Vowel Drill before Mirror. Sing on one note. Whisper. Say.

— ay.....
— ay...ay...ay...ay...ay...ay...

— ah.....ay.....ee.....
— ah...ay...ee...ah...ay...ee...

Do the same exercise, prefixing h before each vowel.

Sing up and down the scale on ah, ay and ee.

Read the following on one breath, increasing in loudness, but do not shout.

— ah ah ah ah **ah**

— ee ee ee ee **ee**

— ay ay ay ay **ay**

Drill the following, saying each line on one breath, lengthening each succeeding vowel-sound as indicated. Do not change the pitch or loudness. The first vowel-sound in each line is very short, the last quite long.

— ah - ah -- ah --- ah ---- ah ----- ah ------
— ay - ay -- ay --- ay ---- ay ----- ay ------
— ee - ee -- ee --- ee ---- ee ----- ee ------

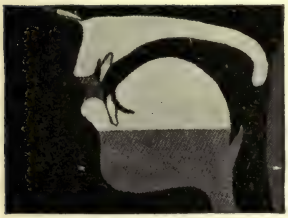
Vowel Lengthening and Light Attack. Read the following words, lengthening the vowel-sound ay. In lengthening bring out both parts of the vowel-sound ay.

bale	dale	gale	paster
pate	fame	hale	failure
lame	rain	daily	bailiff
came	sake	failing	maintain
tape	vale	sailor	plaintiff

Sentences for Vowel Lengthening and Light Attack.

1. — Fame fades fast.
2. — Bale out the boat.
3. — Daily papers generally cost two cents.
4. — Sailors were furling the sails.
5. — Paste the picture ^ on the wall.
6. — Bake the bread ^ in the oven.
7. — Rain was falling ^ all day long.
8. — Rake the grass ^ off the lawn.

ay as in fate.
(Front view.)



ay as in fate.
(Cross section of mouth showing tongue position.)

9. — Cake and candy ^ are good to eat.

10. — Pain must be borne bravely.

11. — Mail these letters ^ before you go.

12. — Gaily dressed people ^ could be seen everywhere.

13. — Chains are meant for slaves, ^ not freemen.

14. — Shake the tree ^ and the apples will fall.

15. — Take this book ^ to the library.

16. — The sale of this house ^ will take place tomorrow.

17. — The name of this book ^ is "Tales of the Wayside Inn."

18. — The day is done ^ and the darkness falls.

Special Helps for Starting a Sentence.

1. Whisper the first word.

2. Sing the first word.

3. Say the first word through a megaphone.

4. Read the sentence naturally.

Special Helps for Slowness.

1. Read the sentence, syllable by syllable, with the beats of a metronome going at the rate of fifty-four beats to a minute..

2. Read the sentence at the same speed without the metronome.

3. Read the sentence naturally.

Picture for Conversation.[1]

1. Study the picture carefully.

2. Read each question and answer it, or let another pupil answer.

3. Always answer in a complete sentence.

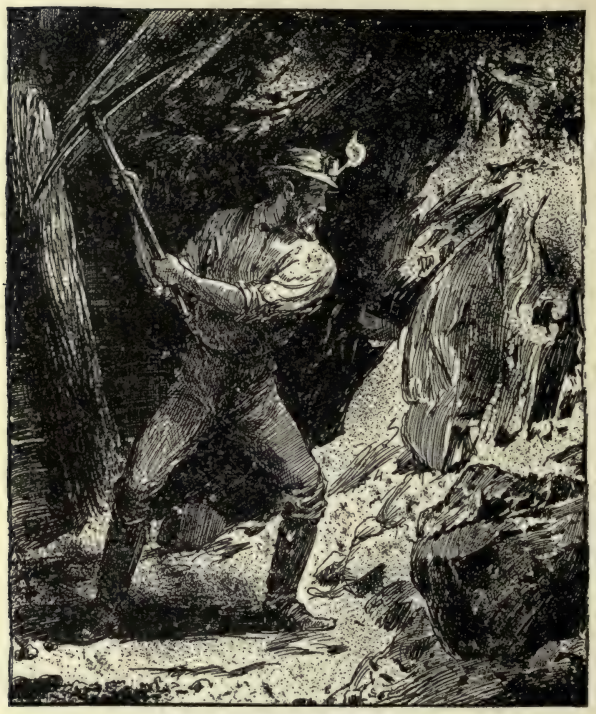
4. In question and answer obey the Ten Commandments of Speech strictly.

1. — Whom do we see in this picture?
2. — What sort of a man is he?
3. — Is he young or old?
4. — What has he in his hands?
5. — What is he doing with the pick-axe?
6. — What has he on his hat?
7. — Why does he need such a light?
8. — Have you ever been in a mine?
9. — What sort of a mine is this?
10. — What do we see on the right side of the picture?
11. — What do we see on the left side of the picture.
12. — What is the purpose of the large beams?
13. — What would happen if they were taken away?
14. — How does the miner get into the mine?
15. — How does he leave?

---

[1] The other pictures in this book should be treated in the same manner as this one. The teacher or a pupil should ask questions about them, and different pupils should answer.

Picture for Conversation.



The Miner.

Additional Topics for Conversation.

1. The Miner's Family.
2. A Mine Accident.
3. The Uses of Coal.
4. How Coal Got into the Ground.

LESSON VII.

Breath Control.

1. Count as far as you comfortably can on one breath.

2. Say the alphabet as far as you can comfortably go on one breath.[1]

3. Breathe in and out naturally and without straining. On each outgoing breath speak one of the following words:

who	now	public
how	what	salesman
where	when	ribbon
this	with	telegraph
while	here	telephone

Whispering and Megaphoning.

Whisper, megaphone, and then say in a natural voice the following sentences. If a real megaphone is not to be had, use the hands instead.

1. — Will you teach me how to swim?
2. — Yes, ^ if you really wish to learn.
3. — At what hour ^ shall I meet you?
4. — Meet me ^ at half-past ten.

---

[1] Continue the counting and alphabet exercises every lesson. Increase gradually the amount that can be said on one breath without the least straining. Any forcing is injurious.

5. — What shall we eat ^ for lunch?
6. — We shall eat sandwiches ^ for lunch.
7. — What time did you get up ^ this morning?
8. — I got up ^ at twenty minutes past six.
9. — When does the next train leave?
10. — It leaves ^ at seven o'clock sharp.

Chanting. Chant the following proverbs. Then chant and put the last word into speech, then the last two words, etc., until the whole proverb is spoken with expression.

— Practice makes perfect.

— Lost time is never found.

— All's well that ends well.

— Contentment is better than wealth.

— Hunger is the best sauce.

— A bird in the hand is worth two in the bush.

— If at first you don't succeed, try, try, try again.

— An honest man is the noblest work of God.

— A stitch in time saves nine.

— Those that live by the sword shall perish by the sword.

Simple Exercises in 3/4 Rhythm.

Sing down the scale on the numbers, accenting the first note in each measure.

Substitute for the numbers the following groups of syllables, and sing each group down the scale as before:

> > > >
loud sŏft sŏft, hush ă byĕ, ding ă lĭng, toot to͝ot to͝ot,
>
loo lo͝o lo͝o.

Speak the above syllables, giving each the length of the quarter note, and beat time with a stick.

Practice the above exercise in 3/4 time frequently, on the following words of one syllable in groups of three, singing a few, speaking the rest:

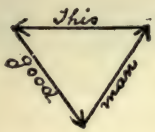
this new watch	red and white
that big ship	green and blue
these blue stones	rich and poor
those green leaves	on the floor
in the tree	near the door

Practice the same exercise on the following words of three syllables, which have the accent on the first:

éxcellent	sýllable	lóngitude
ínterest	músical	látitude
líbrary	quántity	síngular
fámily	hármony	térrify
dútiful	célebrate	séntinel

Use the above words and phrases in short sentences.

Draw in the air a large triangle with equal sides, and at the same time say three connected words, one for each side. Draw the triangle slowly, and make each word last as long as it takes to draw one side. Thus:



Dialogue. Treat the following dialogue according to the directions given in Lesson V.

— Good-morning, Henry. — Where are you going^ at this hour?

— I am going to school,^ Mr. Smith.

— Are you not somewhat late?

— Yes,^ I think I shall be late.

— What makes you late^ this morning?

— My mother is quite ill.

— O,^ I am sorry to hear that. — What is the matter with her?

— She caught cold^ in the rain yesterday.

— Have you had the doctor?

— No,^ we expect him to-day.

— I do hope she gets better soon. — Now run along,^ so that you won't be too late.

— Good-bye,^ Mr. Smith.

— Good-bye,^ Henry.

LESSON VIII.

The Vowel-Sounds aw as in Saw, oh as in Pole, oo as in Boot.

Formation. The vowels aw, oh, oo, are called rounded vowels because they are made by rounding the lips. In aw the rounding is largest. In oh it is smaller. In oo it is smallest of all.

These vowels are also called back vowels, because the back of the tongue is raised. It is raised highest for oo, less high for oh, and least high for aw.

Pronounce before a mirror aw - oh - oo and watch the circle decrease in size.

Hold the sound oh and notice that it has two parts, the second of which is oo.

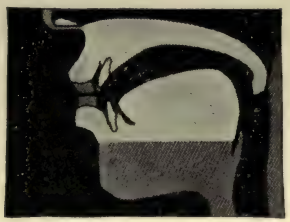
Vowel Drill. Chant, then say:

— aw - - - - - - - - oh - - - - - - - - oo - - - - - - - -
— aw -- aw -- oh -- oh -- oo -- oo -
— aw -- aw -- aw -- aw -- aw -- aw -
— oh -- oh -- oh -- oh -- oh -- oh -
— oo -- oo -- oo -- oo -- oo -- oo -
— ah -- ay -- ee -- aw -- oh -- oo -

Repeat the six long vowels, placing h and other consonants before them. Thus:

— hah - hay - hee - haw - hoh - hoo -
— mah - may - mee - maw - moh - moo -

aw as in saw.
(Front view.)

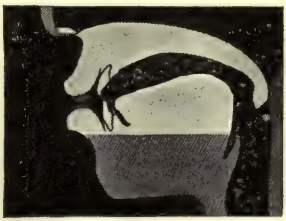


aw as in saw.
(Cross section of mouth showing tongue position.)

oh as in pole.
(Front view.)

oh as in pole.
(Cross section of mouth showing tongue position.)

oo as in boot.
(Front view.)



oo as in boot.
(Cross section of mouth showing tongue position.)

Practice the following, lengthening each succeeding vowel as indicated by the dotted line, but changing neither pitch nor loudness.

— aw - aw -- aw --- aw ---- aw ----- aw ------
— oh - oh -- oh --- oh ---- oh ----- oh ------
— oo - oo -- oo --- oo ---- oo ----- oo ------

Say on one breath, beginning very softly and increasing in loudness, but do not change the pitch:

— ah ay ee aw oh oo

— hah hay hee haw hoh hoo

Notice the vowel increases in loudness. The h remains the same throughout.

Practice the same exercise, using other consonants.

Vowel Lengthening. Read the following words, lengthening and strengthening the heavy-type vowel:

boot	awl	lone
room	talk	poke
soon	fall	dom
poor	balk	coal
doom	pork	goat
tool	storm	foal
youth	hawk	float
fool	tall	slope
stool	saw	soap
spook	bought	bone

Sentences for Vowel Drill. Read the following sentences with expression:

1. — **A**wful deeds^have been done on this spot.
2. — **A**ll is not gold^that glitters.
3. — Sausages are made^of finely chopped meat.
4. — **F**all is the third season of the year.
5. — **C**all the doctor immediately.
6. — Salt is a very useful mineral.
7. — **P**aupers often become criminals.
8. — **O**ld King Cole^was a merry old soul.
9. — **O**ld Mother Hubbard^went to the cupboard,⁀
   To get her poor dog^a bone.
10. — **H**ope for the best^and never despair.
11. — **C**oke and coal^are good fuel.
12. — **B**oats are sailing^on the river.
13. — **D**on't give up the ship.
14. — **W**ho has done this deed?
15. — **F**ools are found everywhere.
16. — **B**oots and shoes^are necessary for all.
17. — **Y**ou are doing well^in your work.
18. — **C**ool weather^is promised for to-morrow.

LESSON IX.

Breath Control.

Say on one breath:

— hoo hoo hoo hoo hoo hoo.

Whisper the first hoo, say the last five.

Whisper the first two hoo's, say the last four.

Whisper the first three hoo's, say the last three.

Whisper the first four hoo's, say the last two.

Whisper the first five hoo's, say the last one.

Whisper the six hoo's.

Simple Exercises in 4/4 Rhythm.

Sing down the scale on the numbers, accenting the first and third notes in each measure.

Substitute for the numbers the following groups of syllables and sing each group down the scale as before:

> loud	v soft	> light	v soft
loh	loh	loo	loo
oo	oh	ah	ee
ah	ay	ee	aw
oo	oo	oo	oo

Speak the above syllables, giving each the length of the quarter note, and beat time with a stick.

Practice the above exercises in 4/4 time on the following phrases and words containing four syllables, singing a few, speaking the rest.

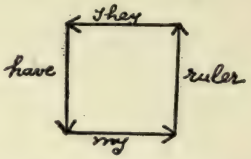
this fine white house	whose red apples
that light short stick	what nice baskets
these fresh laid eggs	twenty young birds
these cool green leaves	fifteen red beets
which long story	thirty fat ducks

éxcelléntly	élevátor
cónversátion	méditátion
récomménded	Eúropéan
éntertáinment	óccupátion
réputátion	fáscinátion

Use the above words and phrases in short sentences.

Draw in the air a square and at the same time say four connected words, one word for each side. Draw

the square slowly, and make each word last as long as is takes to draw one side. Thus:



Action and Speaking. The teacher tells a pupil to perform a simple action. The pupil performs the action, at the same time telling what he is doing. The class or a second pupil may tell what the first pupil has done. Thus:

Teacher:—Please stand up!
First Pupil:—I am standing up.
Class or Second Pupil:—He has stood up.

A third pupil may take part if a question is introduced. Thus:

Teacher:—Raise your right hand.
First Pupil:—I am raising my right hand.
Second Pupil:—Which hand has he raised?
Third Pupil:—He has raised his right hand.

A pupil may go through a whole series of actions in the same manner, speaking and acting at the same time. The whole class may tell him what he has done.

The pupil who performs the action must tell what he is doing exactly at the same time that he is doing it. This is a most important exercise, and should be repeated frequently, all sorts of simple actions and

series of actions being used. The pupil can perform it at home as well as in school.

The exercise may be varied in the following ways:

1. Have a pupil give the commands instead of the teacher.

2. Have the class ask what has been done, and have a pupil answer.

3. Have a pupil go through the actions and tell what he is doing, without a command.

4. Have a pupil tell a series of actions he has performed at some time. Thus:

— I awoke at six o'clock this morning.

— Then I got out of bed ^ and washed myself.

— After washing ^ I put on my clothes.

— Then I ate my breakfast.

— After breakfast ^ I studied my lessons.

— Then I went to school, ^ and got there at a quarter to nine.

This last exercise is more advanced than the others, and should not be tried until the pupil does the action and speaking work with ease and facility.

Series of Actions That May Be Used in Classroom.

1. Opening a door.
2. Opening a window with a window pole.
3. Writing on the blackboard.
4. Putting on a coat and hat.
5. Shining the shoes.
6. Putting the teacher's desk in order.

LESSON X.

The Consonants p b m.

Formation of p. Lips closed without pressing. The unvoiced breath stream breaks the closure, causing a slight explosion. The sound is unvoiced—that is to say, the vocal cords do not vibrate.

Drill the following, sounding each p lightly but distinctly:

p pp pppp pppppp

Formation of b. Lips closed as for p, without pressing. The lips are opened as the vocal cords begin to vibrate. The sound is voiced.

Drill the following, sounding each b lightly but distinctly:

b bb bbbb bbbbbb

Formation of m. Lips closed as for p and b. The closure, however, is held while the voiced breath stream passes freely through the nose, the soft palate being lowered.

Drill the following, sounding each m lightly but distinctly:

m mm mmmm mmmmmm

p -- Voiceless
b -- Voice
m -- Nasal

p as in pen.
b as in beat.
m as in man.
(Front view.)

p as in pen.
b as in beat.
m as in man.
(Cross section of mouth showing position of tongue and soft palate.)

Chant on a convenient note. Then say:

— pah - pay - pee - paw - poh - poo

— bah - bay - bee - baw - boh - boo

— mah - may - mee - maw - moh - moo

— mbah - mbay - mbee - mbaw - mboh - mboo

Drill the following, lengthening each succeeding vowel as indicated by the dotted line without changing the pitch or loudness. The consonant is given the same length throughout.

— pah - pah - - pah - - - pah - - - - pah - - - - - pah - - - - - -

— pay - pay - - pay - - - pay - - - - pay - - - - - pay - - - - - -

— pee - pee - - pee - - - pee - - - - pee - - - - - pee - - - - - -

— paw - paw - - paw - - - paw - - - - paw - - - - - paw - - - - - -

— poh - poh - - poh - - - poh - - - - poh - - - - - poh - - - - - -

— poo - poo - - poo - - - poo - - - - poo - - - - - poo - - - - - -

— bah - bah - - bah - - - bah - - - - bah - - - - - bah - - - - - -

— bay - bay - - bay - - - bay - - - - bay - - - - - bay - - - - - -

— bee - bee - - bee - - - bee - - - - bee - - - - - bee - - - - - -

— baw - baw - - baw - - - baw - - - - baw - - - - - baw - - - - - -

— boh - boh - - boh - - - boh - - - - boh - - - - - boh - - - - - -

— mah - mah - - mah - - - mah - - - - mah - - - - - mah - - - - - -

— may - may - - may - - - may - - - - may - - - - - may - - - - - -

— mee - mee - - mee - - - mee - - - - mee - - - - - mee - - - - - -

— maw - maw - - maw - - - maw - - - - maw - - - - - maw - - - - - -

— moh - moh - - moh - - - moh - - - - moh - - - - - moh - - - - - -

— moo - moo - - moo - - - moo - - - - moo - - - - - moo - - - - - -

Consonant Attack. Consonant attack will always mean to read a word six times without the initial consonant, and then, without pausing, a seventh time with the consonant. The words should be read in rhythmic groups of two. This should be done on one breath. If it is found difficult at first, a breath may be taken after the fourth. Under no circumstances should a breath be taken between the sixth and last. Thus with **ball**:

— 'all_all^all_all^all_all_ball

The vowels must be made long and strong. If there is a combination of two consonants at the beginning of the word, both must be omitted. Thus with **place**:

— ace_ace^ace_ace^ace_ace_place

Practice the consonant attack on the following words:

bale	**peal**	**make**	**blame**
beat	**poke**	**most**	**plant**

Linking.

1. Chant the following phrases, linking the words as if each phrase were one word.
2. Say the phrases melodiously.
3. Use each in a sentence.

pens_and_pencils	pipes_and_poles
pots_and_pans	poor_but_proud
peace_and_plenty	peas_and_beans
peaches_and_pears	paper_and_pen

bottles_and_barrels
bugs_and_beetles
by_and_by
bread_and_butter

birds_and_bees
bags_of_beans
beets_and_potatoes
bowls_of_milk

more_and_more
meat_and_drink
month_after_month
milk_and_honey

miles_and_miles
men_and_women
maps_and_charts
marbles_and_tops

Sentences for Drill on p b m. Read the following sentences, lengthening the vowel-sounds:

1. — Penny and penny,^laid up,^will be many.
2. — Penny in pocket,^is good companion.
3. — Pies and cakes^are good to eat.
4. — Pick the peaches^from the tree.
5. — Belgium^is a small kingdom^in Europe.
6. — Baltimore^is in the state of Maryland.
7. — Buy a book^in the corner bookstore.
8. — Bees were buzzing^about the hive.
9. — Bake the bread^in the oven.
10. — Bargains are to be had^in the big stores.
11. — My mother is now^in the country.
12. — Make the most^of what you have.
13. — Meet us^in the market place.
14. — Most of my friends^live in New York.
15. — Mark all of my words.
16. — Move those chairs^off the mat.
17. — More^and ever more people arrived.
18. — Might does not make right.

Poem for Drill on p. Read the following poem. Lengthen the vowels and emphasize the rhythmic beat. Strike the p lightly.

THE PIPER.

— Piping songs of pleasant glee,
— Piping down the valleys wild,
— On a cloud I saw a child,
— And he laughing said to me:

— "Pipe a song about a lamb:"
— So I piped with merry cheer.
— "Piper, pipe that song again:"
— So I piped, he wept to hear.

— "Drop thy pipe, thy happy pipe,
— Sing thy songs of happy cheer:"
— So I sang the same again,
— While he wept with joy to hear.

— "Piper sit thee down and write,
— In a book that all may read:"
— So he vanished from my sight,
— And I plucked a hollow reed,

— And I made a rural pen,
— And I stained the water clear,
— And I wrote my happy songs,
— Every child may joy to hear.

—*W. C. Blake.*

LESSON XI.

Rhythm in Speech.

Feel the beat of your pulse. The beats of the pulse form a rhythm.

Notice the inhaling and exhaling of breathing. Breathing is rhythmic.

Walk across the room. The movement of the feet —léft-right, léft-right—is a rhythmic movement.

Listen to the ticks of a clock—tíck-tock, tíck-tock, tíck-tock, tíck-tock. This is rhythm.

Listen to the beats of the metronome. Let us count one-two to the beats, always emphasizing the first beat, thus: óne-two, óne-two, óne-two.

Let us now accent the second beat, thus: one-twó, one-twó, one-twó.

Count in threes, accenting the first beat, thus: óne-two-three, óne-two-three, óne-two-three.

Count in threes, accenting the last beat, thus: one-two-thrée, one-two-thrée, one-two-thrée.

Thus we can combine the ticks of the metronome in various ways, and place the accent on different beats. In other words, we can have various kinds of rhythm.

We are going to study the rhythm that we find in speech. When we discover and make use of the rhythm of speech, we shall talk more easily, smoothly, and fluently.

In the exercises in two,- three,- and four- quarter rhythm we have been dealing in a very simple manner with rhythm in music. We shall now study rhythm

in words, rhythm in phrases, rhythm in sentences, and rhythm in poetry.

Rhythm in Words. Read each word, syllable by syllable. Emphasize the accented syllable by striking the desk with a pencil or stick.

báckward	delây	télegraph	entertaínment
fórward	retúrn	hármony	accidéntally
bábу	behâve	páragraph	liberálity
fáther	uphóld	bárgaining	simplícity
háppy	contáin	désperate	telégraphy

1. How many accented syllables has each of these words?

2. Does the accent fall on the same syllable in each word?

3. What gives us rhythm in a word? (Syllables and accents.)

We must always try to bring out the rhythm of every word by pronouncing each syllable clearly and distinctly, and by accenting the proper syllable.

Rhythm in Phrases. Read slowly and rhythmically:

in the hoúse	in the hoúse of my fáther
on the táble	in the cástle of the kíng
behínd the dóor	at the bóttom of the séa
at the gáte	on the tóp of the hoúse
near the ríver	near the shóre of the ríver

What words take the strongest accent? (Important ones.)

Sentence Rhythm. Read the following sentences, paying close attention to the symbols (— for breath, ^ for pause, and ′ for accent).

We put together the words that naturally go together, to bring out the meaning. This is known as phrasing.

Sentence rhythm is obtained by proper phrasing and proper accent, emphasis or inflection.

1. — The yoúng child^is nów in the hoúse.
2. — The Énglish books^are lýing on the táble.
3. — The lárge dog^sat behínd the doór.
4. — The old béggar^stoód at the gáte.
5. — The shóe factory^is neár the ríver.
6. — In the hoúse of my fáther^there are mány pictures.
7. — The sóldiers mét^in the cástle of the kíng.
8. — Múch wealth^liés on the bóttom of the ócean.
9. — The báse-ball^féll on the tóp of the hóuse.
10. — The físhermen^líve near the shóre of the ríver.

Rhythm in Poetry. Read this stanza to the beat of the metronome, going sixty beats per minute. Emphasize each accented syllable by striking the desk with a pencil or stick.

THE COW.

— The friendly cow all red and white,
— I love with all my heart;
— She gives me cream with all her might,
— To eat with apple tart.

— She wanders lowing here and there,
— And yet she cannot stray,
— All in the pleasant open air,
— The pleasant light of day.

— And blown by all the winds that pass,
— And wet with all the showers,
— She walks among the meadow grass,
— And eats the meadow flowers.

—*R. L. Stevenson.*

How does each line divide? How many accents are there in each line? Which of the beats, which we practised before on the metronome, is used here? We can find out by substituting one-two for the syllables. Let us try.

Read the stanza again, bringing out the rhythm, but at the same time making clear the meaning of the stanza.

In later lessons we shall see poems with some of the other kinds of rhythm which we discovered in counting with the metronome.

LESSON XII.

Poem. In reading the following poem be sure:

1. To take a breath before each line.

2. To lengthen and strengthen the vowels.

3. To read each line smoothly without stops or breaks between words, as if the line were written as one word.

4. To pronounce clearly and distinctly.

5. To keep the rhythm.

Proceed as follows:[1]

1. Let the class read the whole poem in unison.

2. Let half the class read the first line, the other half the second line, etc., through the whole poem, never losing the rhythm.

3. Let one pupil read the first line, the rest of the class the second line, the pupil the third line, etc., to the end.

4. Let one pupil read in a clear and distinct voice the whole poem, while the class accompanies him in an undertone. The pupil should try to make himself heard above the class by means of clear and distinct speech, not by shouting.

5. Let various pupils read the poem without aid.

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[1] This procedure should be followed with all poems.

The Months.

(Old Rhyme.)

— January brings the snow,
— Makes our feet and fingers glow.

— February brings the rain,
— Thaws the frozen lake again.

— March brings breezes loud and shrill,
— Stirs the dancing daffodil.

— April brings the primrose sweet,
— Scatters daisies at our feet.

— May brings flocks of pretty lambs,
— Skipping by their fleecy dams.

— June brings tulips, lilies, roses,
— Fills the children's hands with posies.

— Hot July brings cooling showers,
— Apricots and gillyflowers.

— August brings the sheaves of corn,
— Then the harvest home is borne.

— Warm September brings the fruit,
— Sportsmen then begin to shoot.

— Fresh October brings the pheasant,
— Then to gather nuts is pleasant.

— Dull_November_brings_the_blast,
— Then_the_leaves_are_whirling_fast.

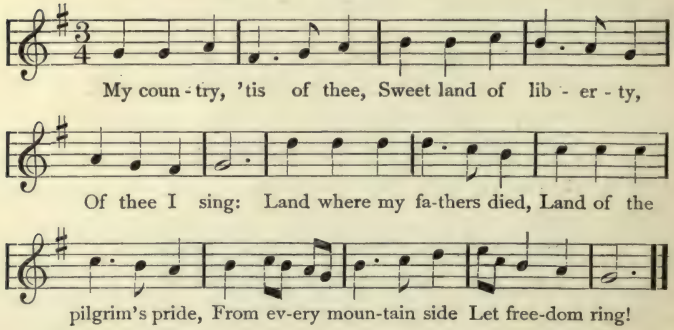
— Chill_December_brings_the_sleet,
— Blazing_fire_and_Christmas_treat.

Form a question for each line.
Have your neighbor answer.
Obey the Speech Commandments!

Example: — What month brings the snow?
— January brings the snow.
— What does January do? Etc.

Song for Rhythm and Speaking.

AMERICA.


My coun - try, 'tis of thee, Sweet land of lib - er - ty,
Of thee I sing: Land where my fa-thers died, Land of the
pilgrim's pride, From ev-ery moun-tain side Let free-dom ring!

1. Beat 3/4 time with hand, making first beat of each measure strong.
2. Sing the air on lah still beating time.
3. Sing the air on mah still beating time.

4. Sing the air on bah still beating time.

5. Sing the air on the words of the song still beating time.

6. Sing the air speaking the last word of each line.

7. Sing the air speaking the last two words of each line.

8. Sing the first word of each line and speak the rest.

9. Let one side of the class sing the whole song, while the other speaks the whole song, in the same time.

10. All speak the whole song melodiously.

This exercise should be practised with other familiar songs.

LESSON XIII.

The Diphthongs i as in Pile, ow as in Cow, oi as in Boil.

Chant first, then say, decreasing the intervals between the vowels until they blend into one double vowel, which is called a diphthong:

— ah .....ee ah .....ee ah ....ee ahee
— ah .....oo ah .....oo ah ....oo ahoo
— aw.....ee aw.....ee aw....ee awee

The sound ahee is generally represented by the letter **i** as in pile, by **ie** as in p**ie**, or by **y** as in m**y**.

The sound ahoo is generally represented by the letters **ow** as in c**ow**, or **ou** as in h**ou**se.

The sound awee is represented by **oy** as in b**oy**, or **oi** as in b**oi**l.

Chant, then say:

— hah ---ee hah --ee hah -ee hahee (hī)
— hah ---oo hah --oo hah -oo hahoo (how)
— haw ---ee haw --ee haw -ee hawee (hoi)
— bah ---ee bah --ee bah -ee bahee (bī)
— pah ---ee pah --ee pah -ee pahee (pī)
— mah ---ee mah --ee mah -ee mahee (mī)
— bah ---oo bah --oo bah -oo bahoo (bow)
— pah ---oo pah --oo pah -oo pahoo (pow)
— mah ---oo mah --oo mah -oo mahoo (mow)
— baw ---ee baw --ee baw -ee bawee (boi)
— paw ---ee paw --ee paw -ee pawee (poi)
— maw ---ee maw --ee maw -ee mawee (moi)

Consonant Attack.[1]

boy	moist	pipe	sound	mouse
boil	moil	pike	bout	mount
point	bite	mile	pouch	boiler
poise	bile	might	pout	power

Sentences for Drill on ī, ow, and oi. Read the following sentences, bringing out the two sounds in the diphthongs, which are in heavy type.

1. — Pile the wood ^ on the fire.
2. — I have lengthened and strengthened my vowels.
3. — Bind all these vowels together.
4. — Find out who is making that noise.
5. — How do you do, Mr. Bice?
6. — How are we to do this work?
7. — The boundary of our country ^ on the south ^ is Mexico.
8. — "Down swept the chill wind from the mountain peak."
9. — Oil the wheels of my automobile.
10. — The soil of this country ^ is most fertile.
11. — Toys are enjoyed ^ by every child.
12. — Boil these eggs ^ for ten minutes.

Form questions for each sentence. Where the sentence is in the form of a question, answer it. Be careful that questions and answers have the proper inflection.

Example: 1. — What shall I pile on the fire?
— Pile the wood on the fire.

[1] See Consonant Attack, Lesson X.

Exercise for Drilling the Diphthong oi (oy).

— Said Mr. Doyle, "Come hither, boy;
— My appetite is rather coy.
— Pray point out the bill of fare.
— Is there any choice thing there?"
— "Mutton joint? Potatoes boiled?
— Sirloin steak, sir, nicely broiled?
— Lettuce salad thickly oiled?"
— "Bring them all, and if you loiter,
— My enjoyment will be spoiled!"

Speech Building. Add a few words to the following to form a complete simple sentence. Pronounce the first two words as one, lengthening the heavy-type vowel-sound.

— The‿knife - - - -
— The‿boy - - - -
— The‿soil - - - -
— The‿towel - - - -
— The‿rice - - - -
— The‿boiler - - - -.
— The‿powder - - - -
— The‿miser - - - -
— The‿house - - - -
— The‿mouse - - - - -

Poem for Careful Distinction between the Sounds ow and ah. Read the following stanza slowly, distinguishing carefully between the vowel-sound ow (ahoo) in our and ah in are.

— Our hearts, our hopes, are all with thee;
— Our hearts, our hopes, our prayers, our tears.
— Our faith triumphant o'er our fears
— Are all with thee, are all with thee.

—From "The Ship of State,"
Henry W. Longfellow.

LESSON XIV.

Breath Control. Say each of the following expressions, obeying the signs.

— a book.
— the table.
— on the table.
— in my room.
— new and interesting.
— a new and interesting book.
— A new and interesting book^is on the table.
— A new and interesting book^is on the table^in my room.

— a small child.
— in the middle of the street.
— by a swiftly running automobile.
— was run over yesterday.
—A small child^was run over yesterday⁀by a swiftly running automobile^in the middle of the street.

Repeat the above exercise often, building up other sentences.

Vowel Lengthening. Read the following sentences, lengthening all the vowel-sounds. Similar sentences can be written on the blackboard, and individual pupils should read them, underlining each vowel-sound as it is read. Silent vowels are, of course, not to be underlined.

1. — There are forty-eight states in the United States.

2. — Washington is the capital of the United States.

3. — Albany is the capital of New York State.

4. — New York City is the largest city in our country.

5. — It lies on the Atlantic seacoast.

6. — San Francisco lies on the Pacific coast.

7. — Pennsylvania is a Middle Atlantic State.

8. — Texas has a larger area than any other state in the Union.

9. — Rhode Island is the smallest state of all.

10. — Oklahoma was the forty-eighth state to enter the Union.

Phrase Linking.

1. Read the following phrases, linking the words.
2. Use each one in a sentence.

in‿an‿hour	over‿a‿flower
on‿a‿table	behind‿a‿barn
at‿a‿window	through‿an‿apple
behind‿a‿bush	for‿a‿dollar
near‿a‿library	before‿a‿store

Speech Building. Tell what performs each of the following actions: Barks - laughs - runs - strikes - falls - sings - blooms - freezes - flies - works - blows - burns - sails - learns - shines - howls - swims - whistles - scratches - gallops - flashes - rings - fights - sews - comes.

Example: The dog barks.

Poem for Rhythm and Expression. Read the following poem. Pay careful attention to the breath signs. Lengthen the first vowel-sound in each line, but speak it softly. Do not emphasize it unless the sense requires it. In reading, emphasize the rhythmic accents, but at the same time read with expression.

THE LITTLE ELF-MAN.

— I met a little Elf-man once,
— Down where the lilies blow;
— I asked him why he was so small,
— And why he didn't grow.

— He slightly frowned, and with his eye,
— He looked me thru and thru;
— "I'm quite as big for me," said he,
— "As you are big for you."

—*John Kendrick Bangs.*

Read and answer the following questions:

1. — Who is speaking in this poem?
2. — Whom did he meet one day?
3. — What was the boy's first question? (Give his exact words.)
4. — What was the boy's second question?
5. — How did the Elf-man look at the boy?
6. — What was his reply?

LESSON XV.

The Consonants t d n.

Formation of t. The rim of the tongue is placed against the hard palate, just behind the upper teeth, making a complete closure. The unvoiced breath stream breaks the closure, causing a slight explosion.

Drill the following, sounding each t lightly but distinctly:

t tt tttt tttttt

Formation of d. Same tongue position as for t. The tongue is separated from the hard palate as the vocal cords begin to vibrate. The sound is voiced.

Drill the following, sounding each d lightly but distinctly.

d dd dddd dddddd

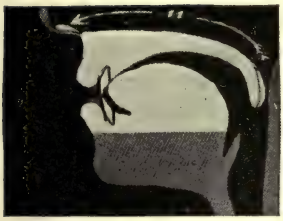
Formation of n. Same tongue position as for t and d. The closure, however, is held while the voiced breath stream passes freely through the nose, the soft palate being lowered.

Drill the following, sounding each n lightly but distinctly.

n nn nnnn nnnnnn

t - - Voiceless
d - - Voiced
n - - Nasal

t as in take.
d as in date.
n as in nail.
(Front view.)



t as in take.
d as in date.
n as in nail.
(Cross section of mouth showing position of tongue and soft palate.)

Chant, then say:

—tah - tay - tee - taw - toh - too
—dah - day - dee - daw - doh - doo
—nah - nay - nee - naw - noh - noo
—tī - tow - toi - tī - tow - toi
—dī - dow - doi - dī - dow - doi
—nī - now - noi - nī - now - noi

Remember ī = ahee, ow = ahoo, oi = awee.

Say:

—tah tah tah tah tah tah
—dah dah dah dah dah dah
—nah nah nah nah nah nah

Strengthen each succeeding vowel-sound, but be sure not to strengthen the consonant.

Drill the same exercise with the other vowel-sounds.

Drill t d n in combination with the other vowel exercises used with p b m.

Consonant Attack.

take	**date**	**nail**
tile	**dike**	**night**
talk	**down**	**north**
teach	**deep**	**neat**
tone	**dark**	**note**

Chanting.

1. Chant the following, holding each vowel-sound about three times its natural length.

2. Read all these phrases melodiously.

3. Use them in short sentences.

do_or_die	to_and_fro
dimes_and_dollars	tit_for_tat
dogs_and_deer	tens_and_twenties
day_by_day	now_or_never
deaf_and_dumb	new_and_old
time_and_tide	north_and_south

Sentences for Drill on t d n.

1. — Time and tide ^ wait for no man.
2. — Ten plus ten ^ equals twenty.
3. — To-day ^ is better than to-morrow.
4. — The task was too hard ^ for him to do.
5. — Dare to do right; ^ dare to be true.
6. — Do ^ as you would be done by.
7. — Double, ^ double, ^ toil and trouble,
   — Fire burn ^ and cauldron bubble.
8. — In a dark and dismal dell,
   — A lovely daffodil did dwell.
9. — The day dawned dark and dreary.
10. — Do your work ^ as well as you can ^ and be kind.
11. — Night was now falling.

12. — Neither you nor I ^need fear him.
13. — Near the brook ^stood a new home.
14. — No man who has health ^need despair.
15. — Now's the day ^and now's the hour.
16. — Nevada is a large western State.
17. — The nest was built ^in the top of the tree.

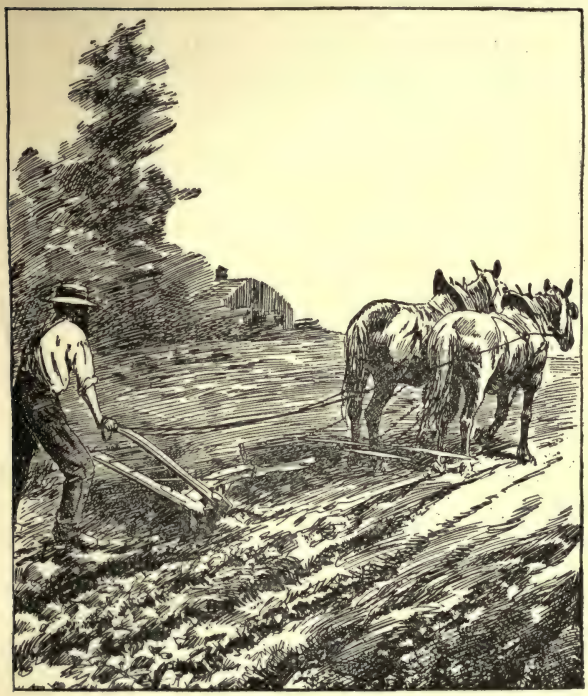
Poem for Clear Articulation. Read the following poem. Lengthen each first vowel. Articulate slowly and distinctly.

OBEDIENCE.

— If you are told to do a thing,
— And mean to do it really,
— Never let it be by halves;
— Do it fully, freely.

— Do not make a poor excuse,
— Waiting, weak, unsteady;
— All obedience worth the name,
— Must be prompt and ready.

Picture for Conversation.

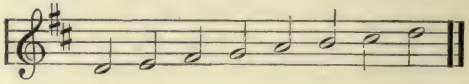


The Farmer.

LESSON XVI.

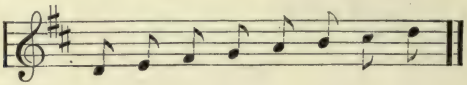
The Octave-Twist.

Sing the scale on ah with half notes, staccato.



Sing the scale on ah with quarter notes, staccato.

Sing the scale on ah with eighth notes, staccato.



Sing the scale on ah without making any pause between each note, thus giving one continuous ah which will cover the eight notes of the scale, legato. Thus:

Do this ah very softly, and be sure you cover the eight notes.

Repeat the exercise until it can be done easily.

Practice the same exercise with other vowel-sounds.

Now try to *say* the eight notes on ah without a pause between them, instead of singing the notes. This will

give a sharp rising inflection such as we find on the last word of the question: "Is this book new?"

This we call the "octave-twist."

Practice saying the octave-twist on different vowel-sounds until you can do it well. Do it very softly. Be sure you go up eight notes.

Read the following words, saying the octave-twist on the vowel-sounds. Be careful not to introduce the final consonant, until you have completed the octave on the vowel-sound. Thus:

yes	ball	tell	gust
pot	soap	fist	tale
make	deep	cat	deep

Say the octave-twist on the first syllable of the following words. With words of more than one syllable always give the octave-twist on the first syllable. The other syllables are spoken with the usual pitch. Thus:

father	falling
teacher	cobweb
daily	inkwell
answer	butter
metal	hammock

Read the following sentences saying the octave-twist on the heavy-type vowel-sounds.

Open your mouth.
How do you do?
Good-afternoon.
Good-bye.
May I come in?
Shut your eyes.
Good-morning.
Good-evening.
What do you want?
Who has done this?

LESSON XVII.

Breath Control. Read the following stanza with a breath before each line; then two lines on a breath.

THE AUTUMN TIME.

The fall has come again, I know,
For on each flower and weed,
Where the little blossoms used to grow,
I find a tiny seed.

Whisper the poem, taking a breath before each line.

What can you say of the quantity of breath needed in whispering?

Chanting. Chant the following sentences on various notes, giving each vowel the value of a quarter note. Say the same sentences slowly and melodiously.

1. — My book is new.
2. — I have a ball.
3. — You are so good.
4. — How are you now?
5. — Buy me a coat.
6. — What do you want?
7. — The ink is dry.
8. — His coat is torn.
9. — Your watch has stopped.
10. — This clock is fast.

Phrase Linking.

1. Read the following phrases, melodiously linking the words of each phrase.

2. Use each in sentences.

over‿the‿bridge
before‿the‿church
between‿the‿windows
through‿the‿woods
for‿my‿brother
against‿the‿enemy
without‿his‿books
around‿the‿garden
with‿the‿pen
after‿the‿war

Octave-Twist.

Count 1 2 3 4 5 as if making a statement.

Count 1 2 3 4 5 with the octave-twist first on one, then on two, etc. Thus: 1↷2 3 4 5; 1 2↷3 4 5; etc.

Count 1 2 3 4 5 with the octave-twist on each of the five numbers.

Read the following interrogative words, giving the octave-twist on each:

Who?	What?	Where?	Which?
When?	How?	Whom?	Why?

Form questions beginning with the words, still keeping the octave-twist.

Speech Building. Tell what the following things or persons do:

The wind, the knife, the hammock, the clouds, the baby, the fish, the sun, the teacher, the gas, the ocean, flowers, horses, leaves, bells, soldiers, the people,

lightning, the lions, the bees, the ship, the cat, the thief, the dog, the pupils, the rivers.

Example: The wind blows.

Poem for Rhythm and Expression:

THE WIND.

— I saw you toss the kites on high,
— And blow the birds about the sky;
— And all along I heard you pass,
— Like ladies' skirts across the grass.
— O wind, a-blowing all day long,
— O wind, that sings so loud a song!

— I saw the different things you did,
— But always you yourself you hid.
— I felt you push, I heard you call,
— I could not see yourself at all.
— O wind, a-blowing all day long,
— O wind, that sings so loud a song!

— O you that are so strong and bold,
— O blower, are you young or old?
— Are you a beast of field or tree,
— Or just another child like me?
— O wind, a-blowing all night long,
— O wind, that sings so loud a song!

—*Robert Louis Stevenson.*

LESSON XVIII.

The Short Vowel-Sound ĭ as in Hĭt.

Formation. The opening of the jaws is somewhat wider than for ee. The tongue is a trifle flatter than for ee.

All short vowel-sounds can be lengthened at will without changing their quality.

Drill before mirror. Sing, then say:

—ee - - - - - - - - - - - - - - - -
—ĭ - - - - - - - - - - - - - - - -
—ee - - ĭ - - ee - - ĭ - - ee - - ĭ

What happens to the jaws in passing from ee to ĭ?

—hee - - - - - - - - - - - - - - - - - -
—hĭ - - - - - - - - - - - - - - - - - -
—hee - - hĭ - - hee - - hĭ - - hee - - hĭ
—ee - - - ĭ - - - ay - - - - ah - - - - -
—hee - - - hĭ - - - hay - - - hah - - -

What happens to the jaws in the series ee, ĭ, ay, ah? To the tongue?

Drill the above exercises, substituting other consonants for h. Be sure to lengthen all the vowel-sounds.

Vowel Lengthening.

1. Say the following syllables, lengthening the short vowel-sound to five times its usual length.

2. Form short words by prefixing a consonant.

3. Use the words in sentences. Be sure to lengthen the vowel-sound ĭ.

ĭt	ĭm	ĭn	ĭmp	ĭft
ĭck	ĭst	ĭp	ĭlt	ĭd

Consonant Attack.

pitcher	**minute**
billow	**kitchen**
tickle	**little**
dimple	**sickly**
nimble	**finish**

Rhythmic Reading.

1. Read slowly, syllable by syllable, and emphasize the accent.

2. Practice the octave-twist on the accented syllables of these words.

ínterval	pítiless	distíllery
ígnorance	símplify	timídity
ínnocent	mílitary	rigídity
ínterest	límited	linguístics
ínventory	bítterness	significant

Sentences for Drilling the Vowel-Sound ĭ.

1. — In that large house ^ lives a rich man.
2. — Pin this picture ^ inside the door.

3. — Improvement will surely follow,^if we practice diligently.

4. — Bid your friends good-bye.

5. — Mistakes will sometimes occur,‿but we learn through mistakes.

6. — Tin is a very useful metal.

7. — Finish the things you have begun.

8. — Dig a deep hole^for the plant.

9. Give unto those^who are in need.

10. — Nick the wood^with the knife.

11. — The Mississippi is our largest river.

12. — Fill this bowl^with fresh milk.

Poem for Drilling Short Vowel-Sounds. Be especially careful to lengthen and strengthen the short vowel-sounds.

— In men whom men pronounce as ill,
— I find so much of goodness still,
— In men whom men pronounce divine,
— I find so much of sin and blot,
— I hesitate to draw the line
— Between the two, when God has not.

—*Joaquin Miller.*

LESSON XIX.

Breath Control.

1. Read the following stanza, first as indicated on two breaths, then on one.
2. Whisper the same, two lines a breath.

— Love the beautiful;^
Seek out the true;
— Wish for the good;^
And the best do.

Chanting. Chant the following sentences on various notes; then say them slowly and melodiously.

1. — This is a very fine day.
2. — Have you been to the circus?
3. — The weather is quite warm to-day.
4. — What have you been doing?
5. — We shall be late to school.
6. — The train will arrive at nine o'clock.
7. — Let us go to the park to-morrow.
8. — The bees are buzzing in the hive.
9. — This is an excellent story.
10. — Have you read Stevenson's "Treasure Island"?

Phrase Linking with Octave-Twist.

1. Read the following phrases, linking the three words as if parts of one word, saying the octave-twist on the heavy-type vowel-sound.

2. Use these phrases in sentences, still keeping the octave-twist.

up‿and‿down	within‿and‿without
in‿and‿out	above‿and‿below
near‿and‿far	high‿and‿dry
back‿and‿forth	health‿and‿wealth
far‿and‿wide	good‿and‿bad

Spelling Backwards for Slowness. Spell the following words backwards without looking at the book while doing so. Try to see the word in your mind's eye while spelling.

clock	paper	prove
house	steal	white
chair	knife	black
brick	teach	north
table	ferry	bring

Megaphone.

1. — Ship ahoy!
2. — All aboard!
3. — Hold fast!
4. — Who goes there?
5. — Look out for the train!
6. — Silence in the court!
7. — Nice fresh strawberries!
8. — Step lively, please!
9. — All out this way!
10. — Ready! Aim! Fire!

Story for Reading and Conversation. Have the story read sentence by sentence, by the class as a

whole, then by individuals. Pay careful attention to the breathing marks. Then have one pupil read a question, and another give the answer. If the answer is not actually to be found in the story as given, the pupil must make up an answer. Finally, have individual pupils come before the class and tell the story in their own words. Always keep in mind the Ten Commandments of Speech.

The Greedy Dog.

— A dog stole a piece of meat ^ and ran away with it. — He came to a brook, ^ over which stretched a small bridge. — As the dog ran over the bridge, ^ he looked into the water. — There he saw his own image. — He thought it was another dog, ^ with another piece of meat. — He snapped at it, ^ and his own piece ^ fell into the water.

1. — Who stole a piece of meat?
2. — What sort of a dog was it?
3. — Where was the meat hanging?
4. — Who ran after the dog?
5. — Did he catch him?
6. — To what did the dog finally come?
7. — What stretched over this brook?
8. — Of what was the bridge probably made?
9. — What did the dog do as he ran over the bridge?
10. — What did he see there?
11. — What did he think he saw?
12. — How did he try to get the other piece of meat?
13. — What happened to his own piece?
14. — What does this story teach us?

LESSON XX.

The Consonants k, g and ng.

Formation of k. The back of the tongue is raised to the soft palate, making a complete closure. The unvoiced breath stream breaks the closure, causing a slight explosion.

Drill the following, sounding each k lightly but distinctly:

k kk kkkk kkkkkk

Formation of g. Same tongue position as for k. The tongue is separated from the soft palate as the vocal cords begin to vibrate.

Drill the following, sounding each g lightly but distinctly:

g gg gggg gggggg

Formation of ng. Same tongue position as for k and g. The closure, however, is held, while the soft palate is lowered and the voiced breath stream passes freely through the nose. The sound can be prolonged as long as the breath lasts. This sound is *not* n + g.

Sing ng, and while prolonging the sound, press the nostrils shut with the thumb and forefinger. What happens?

k - Voiceless
g - Voiced
ng - Nasal

k as in kill.
g as in gale.
ng as in sing.

(Front view.)

k as in kill.
g as in gale.
ng as in sing.

(Cross section of mouth showing position of tongue and soft palate.)

Drill. Chant first, then say:

—kah	kay	kee	kaw	koh	koo
—gah	gay	gee	gaw	goh	goo
—kee	kĭ	kay	kah		
—gee	gĭ	gay	gah		

Drill the k and g in combination with the various vowel exercises already used. Hereafter only a few vowel exercises will be given with each new consonant. These must be supplemented by the exercises already used.

Consonant Attack.

cane	cart	gale	guard
call	kiss	gall	gild
creep	carry	geese	garter
kill	color	give	giggle
kept	coward	goat	govern

Octave-Twist on First Syllable.

carry	golden
keeper	gooseberry
kitchen	garter
kettle	gilliflower
blindness	gifted

Phrase Linking. 1. Chant. 2. Say melodiously. 3. Use in sentences.

cuffs_and_collars	coal_and_coke
cake_and_candy	quickly_and_carefully
come_and_go	good_as_gold
clear_and_cool	a_gift_of_God
cap_and_gown	the_gleam_of_gold

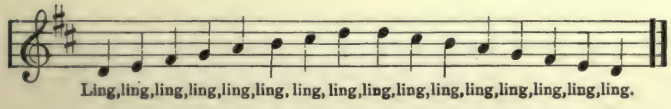
Sentences for Drill on k and g.

1. — Keep an even temper, ^ no matter what happens.
2. — Come hither, ^ come hither, ^ my little one.
3. — Cool breezes ^ were blowing over the land.
4. — Catch this ball ^ when I throw it to you.
5. — The coach was drawn by four horses.
6. — Keep this book ^ until I return.
7. — The kite flew high in the air.
8. — Give us, ^ O give us, ^ the man who sings at his work.
9. — Go and sin no more.
10. — Gather your rosebuds ^ while you may.
11. — Gold, ^ gold, ^ glittering gold!
12. — The gale tore the sails ^ from the ship.
13. — The gate of the yard ^ was wide open.
14. — "Good people all ^ of every sort, ^ give ear unto my song."

Exercises for ng. Sing, prolonging as much as possible and imitating a big gong.

— hong -
— ting - - - - - - - - ling - - - - - - - - - -

Sing up and down the scale, ling, then long.



Say, imitating a bell as it swings:

— ding - dong^ding - dong^ding - dong^ding - dong
— jingle - jongle^jingle - jongle^jingle - jongle^ jingle - jongle
— long - long^long - long^long - long^long - long

Sing, then say, the following words, prolonging the ng, being careful that neither the sound of k or g appears after it.

singing	clanging	playing	leaping
ringing	banging	running	laughing

Read the following poems, and prolong all the ng sounds slightly.

THE FALLS OF LODORE.

— Rising and leaping,
— Sinking and creeping,
— Swelling and sweeping,
— Showering and springing,
— Flying and flinging,
— Writhing and ringing,
— Eddying and whisking,
— Sporting and frisking,
— Turning and twisting,
— Around and around,
— With endless rebound.

—*Robert Southey.*

— Ring, sing! ring, sing! pleasant Sabbath bells!
— Chime, rhyme! chime, rhyme! through dales and dells!
— Rhyme, ring! chime, sing! pleasant Sabbath bells!
— Chime, sing! rhyme, ring! over fields and fells!

—From "The Green Gnome," *R. Buchanan.*

LESSON XXI.

Breath Control.

Read the following sentences, paying careful attention to the breath, pause, and sniff signs. Notice that there is a speaking-breath at the beginning, while the sniffs replace the air that has been used.

— In the old colonial days,^when this country was very thinly settled,⌒Indians roamed through the woods^in search of game.

— Before the American Revolution^there were thirteen colonies,⌒which afterwards^became the thirteen original states.

— Since that time^the states have grown in number,⌒so that the United States^now consists of forty-eight states.

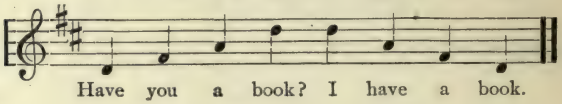
— The population has grown^from about three million^in Revolutionary times,⌒to over one hundred million^in our own time.

— The thirteen original states^were all on the Atlantic sea coast,⌒but now the United States^extends across the continent,⌒from the Atlantic to the Pacific.

Singing Sentences.

1. Sing up and down the scale on ah.
2. Sing the notes 1 3 5 8 and 8 5 3 1 on ah.

3. Sing the following questions on the notes 1 3 5 8.
4. Sing the answers on the notes 8 5 3 1. Thus:



Have you a book?	I have a book.
Where do you live?	I live in town
Whose hat is that?	That is my hat.
Is he your son?	He is my son.
Do you work hard?	Yes, I work hard.
Does he like cake?	Yes, he likes cake.
Are you quite well?	No, I am sick.
How is the weather?	It is raining now.
May we go home?	In half an hour.
Where are you going?	I am going home.

Speech Building. Complete these sentences.

— Come to --------	— Send me -------
— Go with --------	— Give William ----
— Look at --------	— Spell the word ---
— Eat your --------	— Open the -------
— Yesterday was ---	— This is our ------

Give the meaning of the following words.

Example: — A shoemaker is a man who makes shoes.

A tailor	A blacksmith
A baker	A carpenter
A butcher	A chauffeur
A teacher	A doctor
A pupil	A dentist

Dialogue.

BUYING A COAT.

— Are you looking for a coat, ^ madame?

— Yes, ^ how much is this pink one?

— Twenty-five dollars, ^ reduced from forty-five.

— Very well, ^ let me try it on.

— It fits perfectly.

— No, ^ I don't care for it. — Let me see something more expensive.

— Here is one of our newest models ^ for seventy-five dollars.

— Seventy-five dollars! — That is altogether too dear!

— There are some cheaper ones ^ on the other side of the room.

— No, ^ none of those is suitable. — I won't buy any to-day. — Where can I buy a paper of pins?

— Down to the left ^ at the notion counter.

— Thank you ever so much. — Good-day.

— Good-day, ^ madame.

LESSON XXII.

The Short Vowel ĕ as in Mĕt.

Formation. The opening of the jaws is slightly wider than for ay. It is about half-way between that for ee and ah. The tongue is a trifle flatter than for ay.

Drill Before Mirror. Sing, then say:

— ay - - - - - - - - - - - - - - - -
— ĕ - - - - - - - - - - - - - - - -
— ay - - ĕ - - ay - - ĕ - - ay - - ĕ -

What happens to the jaws in passing from ay to ĕ?

— hay - - - - - - - - - - - - - - - -
— hĕ - - - - - - - - - - - - - - - -
— hay - hĕ - hay - hĕ - hay - hĕ - - - -
— ee - ĭ - ay - ĕ - ah - -
— hee - hĭ - hay - hĕ - hah -

What happens to the jaws in the series ee - ĭ - ay - ĕ - ah? To the tongue?

Drill the above exercises, substituting other consonants for h. Be sure to lengthen all the vowel-sounds.

Vowel Lengthening.

1. Say the following syllables, lengthening the short vowel-sound to five times its usual length.

2. Form words by prefixing a consonant to each syllable.

3. Use these words in sentences.

ĕm	ĕck	ĕt	ĕnt	ĕst
ĕg	ĕmp	ĕlt	ĕft	ĕd

Consonant Attack.

better	**settle**
fellow	**never**
temper	**meadow**
selfish	**pencil**
melon	**level**

Rhythmic Reading.

1. Read slowly, syllable by syllable, and emphasize the accent.

2. Practice the octave-twist on the first syllable of these words.

éstimate	célebrate	benévolence
élevate	télegraph	dextérity
éxcellent	béggarly	telégraphy
émulate	végetable	celérity
émptiness	péppery	necéssity

Sentences for Drilling the Short Vowel-Sound ĕ.

1. — Empty barrels make most noise.
2. — Education is necessary for all.
3. — Better late^than never.
4. — Pepper is a most useful spice.

5. — Temper the steel ^ with fire.
6. — Deserts are found ^ in Northern Africa.
7. — Never give up.
8. — Kegs of nails ^ were piled on the floor.
9. — Get the book ^ from the library.
10. — Bend the bough ^ to the ground.
11. — Enter the house ^ by the side door.
12. — Men were passing to and fro.
13. — Pennsylvania is one of the oldest states.
14. — Nets are used ^ to catch fish.
15. — Mention this matter to no one.

Picture for Conversation.

The Sheep-shearer.

LESSON XXIII.

Breath Control. Read slowly, one line on a breath.

— The curfew tolls the knell of parting day,
— The lowing herd winds slowly o'er the lea,
— The plowman homeward plods his weary way,
— And leaves the world to darkness and to me.

Chanting. Chant on a convenient high note, but drop the last word, first three, then five, then eight notes.

— To look up and not
down.
— To look forward and not
back.
— To look out and not
in.
— And to lend a
hand.

Phrase Linking.

1. Read each of the following phrases, linking the words as if they formed one word. Dwell on the vowel-sounds.

2. Form sentences with each of these expressions.

Example: A‿good‿man lives in that house.

A‿good‿man	A‿small‿book
A‿rich‿fool	A‿soft‿fur
A‿short‿boy	A‿thick‿coat
A‿tall‿girl	A‿strong‿tree
A‿big‿hat	A‿dusty‿road

Fable for Rhythm and Expression.

THE ANT AND THE CRICKET.

In reading this fable in dramatic form, follow the method of procedure used in treating a dialogue, so that both unison and individual work are introduced. Stick closely to the rhythm. Read the fable with expression, bringing out the cricket's carelessness and contempt for work in the summer, the ant's earnestness, and the sad plight of the cricket in the winter.

SCENE I. SUMMER.

Cricket: — O foolish ant! ^ Why do you work so hard all day?

Ant: — I must gather food ^ for the winter.

Cricket: — O come and sing with me. — It is too warm for work.

Ant: — No, ^ I cannot. — Unless I work now, ^ I'll starve during the winter.

Cricket: — Well, ^ work if you want to. — I'm going to enjoy myself, ^ while the weather is warm ⁀ and the sun shines brightly.

Ant: — All right. ^ But I warn you. — Don't come begging to me, ^ when you have nothing to eat.

SCENE II. WINTER.

Cricket: — Alas! ^ My cupboard is empty ^ and winter has come.

— Not a crumb to be found, ^
On the snow-covered ground;
— Not a flower can I see, ^
Not a leaf on a tree.
— Oh, ^ I know not what will become of me.

— I'll go to the ant. — Perhaps he will help me ^ to keep alive.

Cricket: — Friend ant, ^ I'm dying of hunger. — I'm wet to the skin, ^ and trembling with cold. — Won't you grant me shelter from the rain?

— A mouthful of grain?
— I wish only to borrow,
— I'll repay you to-morrow:
— If not ^ I must die of starvation and sorrow.

Ant: — I'm your servant and friend,
— But we ants never borrow, ^ we ants never lend;
— But tell me, ^ dear sir, ^ did you lay nothing by
— When the weather was warm?

Cricket: — Not I.
— My heart was so light ^
That I sang day and night.
— For all nature looked gay.

Ant: — You *sang*, sir, ^ did you say?
— Go, then, and dance winter away.

LESSON XXIV,

The Consonants f and v.

Formation of f. The upper teeth are placed lightly upon the lower lip. The unvoiced breath stream is blown through the upper teeth.

Formation of v. Same as for f, but with voiced breath stream.

f - Voiceless
v - Voiced

Drill the following, sounding each f and v lightly but distinctly:

f	ff	ffff	ffffff
v	vv	vvvv	vvvvvv

Put one finger on the larynx (Adam's apple) and feel the vibration of the vocal cords for v.

Start f, and, without discontinuing the breath, change to v. Then begin with v and change to f.

—f.....v.....
—v.....f.....

Chant, then say:

—fah - fay - fee - faw - foh - foo -
—vah - vay - vee - vaw - voh - voo -
—fee - fĭ - fay - fĕ - fah -
—vee - vĭ - vay - vĕ - vah -

Drill f and v in combination with other vowel exercises already used.

Consonant Attack.

fall	veal
flight	vault
fill	vine
faster	very
follow	valor

Octave-Twist.

fiddle	vivid
fifteen	vacation
fellowship	volcano
feature	veto
favor	veteran

Clear Articulation. Read each of the following geographical names clearly and distinctly.

Finland	Vancouver
Fall River	Virginia
Florida	Vicksburg
Flanders	Vesuvius
Fort Sumpter	Valley Forge

Sentences for Drill on f and v.

1. — Fame does not last long.
2. — Fill this glass with water.

f as in fall.
v as in veal.
(Front view.)

f as in fall.
v as in veal.
(Cross section of mouth showing tongue position.)

3. — Fences are only for those ^ who cannot fly.

4. — Feel for the woes of others.

5. — Find happiness for others ^ and you will find it for yourself.

6. — Fine feathers make fine birds.

7. — The foe fought bravely and well.

8. — The facts in this case are well known.

9. — Violets are small blue flowers.

10. — A veil of clouds covered the valley.

11. — The value of this stone is very great.

12. — Vanity, ^ vanity, ^ all is vanity.

13. — Variety is the spice of life.

14. — Virtue is its own reward.

Poem for Drilling Initial f. Read the following poem, bringing out rhythm and meaning.

WE THANK THEE.

— For flowers that bloom about our feet;
— For tender grass so fresh and sweet;
— For song of bird, for hum of bee;
— For all things fair we hear or see,
— Father in Heaven, we thank Thee.

— For blue of stream and blue of sky;
— For pleasant shade of branches high;
— For fragrant air and cooling breeze;
— For beauty of the blooming trees,
— Father in Heaven, we thank Thee.

—*Ralph Waldo Emerson.*

LESSON XXV.

Breath Control. Read the following sentence, and pay careful attention to the breath, pause and sniff signs.

If a man can write a better book,^preach a better sermon,⌒or make a better mousetrap than his neighbor,⌒though he build his house in the woods,⌒the world will make a beaten path to his door.

Octave-Twist. Give the octave-twist in each of the following words on the heavy-type vowel.

breaking	stern	woods	giant
waves	rock-bound	against	branches
high	coast	sky	tossed

1. Read the following verses, using the octave-twist as indicated.
2. Then read the verses naturally.

The breaking waves dashed high,
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed.

Phrase Linking.

1. Read each of the following phrases, joining the three words as if they were one.

2. Use each of the phrases in a complete sentence.

hammer‿and‿tongs	eyes‿and‿nose
shirts‿and‿collars	fingers‿and‿toes
leaves‿and‿flowers	chairs‿and‿tables
dogs‿and‿cats	ink‿and‿pen
hats‿and‿coats	books‿and‿papers

Megaphone.

Pennsylvania Station.	Buffalo.
Chicago Terminal.	St. Louis.
San Francisco Express.	Los Angeles.
Grand Central Depôt.	Minneapolis.
New York Trains.	Philadelphia.

Dialogue.

BUYING A PAIR OF SHOES.

— Good-afternoon,^madame. — What can I do for you?

— I should like to see a pair of shoes^for myself.

— What color do you desire?

— I want a black shoe.

— Patent leather^or dull kid?

— I prefer the dull kid.

— This is our latest model,^a very pretty shoe.

— I don't care for that tip. — Haven't you a more pointed one?

— How does this style suit you?

— That's more like it. — I'll try it on.

— How does it feel?

— I'm afraid it's too large.

— Why, madame,^it's the same size as your old shoe.

— Impossible!^I haven't so large a foot!

— Very well, madame.^Here is a size smaller.

— Ah!^That's better.^How much do they cost?

— Five dollars and ninety-eight cents,^reduced from six dollars.

— Very well.^Send them C. O. D.

— Thank you,^madame.

— You're welcome.^Good-day.

— Good-day.

LESSON XXVI.

The Short Vowel ă.

Formation: The opening of the jaws is slightly wider than for ĕ. The tongue is a trifle flatter.

Drill before Mirror.

—ĕ - - - - - - - - - - - - - - - -
—ă - - - - - - - - - - - - - - - -
—ĕ - ă - ĕ - ă - ĕ - ă

What happens to the jaws in passing from ĕ to ă?

—hĕ - - - - - - - - - - - - - - -
—hă - - - - - - - - - - - - - - -
—hĕ - hă - hĕ - hă - hĕ - hă

—ee - ĭ - ay - ĕ - ă - ah

What happens to the jaws in the series ee - ĭ - ay - ĕ - ă - ah? To the tongue?

Drill the above exercises, prefixing h and other consonants. Be sure to lengthen all the vowels.

Vowel Lengthening.

1. Say the following syllables, lengthening the short vowel to five times its usual length.

2. Form words by prefixing a consonant to each syllable.

3. Use these words in sentences.

ăst	ăt	ăck	ămp	ănt
ăp	ăd	ăg	ăn	ăm

Consonant Attack.

matter	battle
satchel	happy
package	catcher
carry	damage
fashion	ladder

Rhythmic Reading.

1. Read slowly, syllable by syllable, and emphasize the accent.

2. Practice the octave-twist on the first syllable of these words.

áctually	báttery	magnánimous
ámbulance	cátaract	calámity
ámplify	dáffodil	banána
áttitude	fánciful	catástrophe
áltitude	gállery	fanátical

Sentences for Drill on ă.

1. — Advance slowly ^ but surely.
2. — Acquire what knowledge you can.
3. — An ounce of prevention ^ is worth a pound of cure.
4. Sap was flowing ^ from the gash in the tree.

5. — The hat was lying on the table.

6. — Patter, ^ patter, ^ patter ^ went the rain.

7. — Carry this bundle of letters ^ to the post office.

8. — The daffodil is a very beautiful flower.

9. — Batter down the wall ^ with the ax.

10. — Damp weather is very unhealthful.

11. — That is the finest satchel ^ I have ever seen.

12. — The facts of the case ^ are known to all.

13. — An honest man ^ is the noblest work of God.

14. — Absence makes the heart grow fonder.

LESSON XXVII.

Breath Control. Say the following verses, first one line on a breath; then two.

The golden rod is yellow,
The corn is turning brown,
The trees and apple orchards
With fruit are bending down.

Chanting. Chant the following sentences on a convenient low note, but raise the last words two notes.

Repeat raising the last word four notes, and then an octave.

— Rain, rain, April's rain.

— Snow, snow, December's snow.

— Wind, wind, Autumn wind.

— Flowers, flowers, Summer's flowers.

— Trees, trees, tall green trees.

Phrase Linking.

1. Say the following phrases, melodiously linking the words of each phrase.

2. Use these phrases in sentences.

by_the_light_of_the_moon.
with_the_help_of_my_mother.
for_the_good_of_the_country.
between_the_pages_of_the_book.
in_the_middle_of_the_night.
at_the_striking_of_the_gong.
through_a_hole_in_his_pocket.
since_the_beginning_of_the_year.
from_morning_until_night.

Speech Building. Complete the following sentences. Be sure you have the whole sentence in mind before speaking.

— We are going home,^because - - - - - - - - - - -
— They will all be happy,^if - - - - - - - - - - - -
— The children in this school are happy,^because - -
— We shall go home,^when - - - - - - - - - - - -
— If John had not been a bad boy,^ - - - - - - - - -
— The boy cried bitterly,^after - - - - - - - - - - -
— All of us know,^that - - - - - - - - - - - - - - -
— If the weather had not been bad,^ - - - - - - - - -
— The child was beaten,^because - - - - - - - - - -
— Before the man arrived,^ - - - - - - - - - - - -

Poem for Expression. Only the speaking-breath is indicated here. The pupil should use the pause or sniff, where he feels it necessary.

The Tree.

— Green stood the Tree, with its leaves tender-bright.
— "Shall I take them?" said Frost, as he breathed through the night.
— "Oh! pray let me be,
Till my blossoms you see!"
— Begged the Tree, as she shivered and shook in affright.

— Sweet sang the birds, the fair blossoms among.
— "Shall I take them?" said Wind, as he swayed them and swung.
— "Oh! pray let me be,
Till my berries you see!"
— Begged the Tree, as its branches all quivering hung.

— Bright grew the berries beneath the sun's heat.
— "Shall I take them?" said Lassie, so young and so sweet.
— "Ah! take them, I crave,
Take all that I have!"
— Begged the Tree, as it bent its full boughs to her feet.

—*Bjornstyerne Bjornson.*

LESSON XXVIII.

The Consonants th as in Thin and th as in This.

Formation of th as in thin. Place the rim of the tongue against the edge of the upper teeth. Blow the unvoiced breath stream against the upper teeth. Do not protrude the tongue between the teeth.

Formation of **th** as in **this**. Same as for th in thin, but the voiced breath stream is used. For convenience we shall indicate this sound as **th,** with heavy type.

th - Voiceless
th - Voiced

Drill the following, sounding each th and **th** lightly but distinctly:

th	thth	thththth	ththththththth
th	**thth**	**thththth**	**ththththththth**

Put one finger on the larynx and feel the vibration of the vocal cords.

Start with voiceless th, and on the same breath, change to voiced **th**. Then begin with voiced **th** and change to voiceless th.

— th.....**th**.....
— **th**.....th.....

Chant, say:

— thah - thay - thee - thaw - thoh - thoo
— **th**ah - **th**ay - **th**ee - **th**aw - **th**oh - **th**oo
— thee - thĭ - thay - thĕ - thă - thah
— **th**ee - **th**ĭ - **th**ay - **th**ĕ - **th**ă - **th**ah

th as in thin.
th as in this.
(Front view.)

th as in thin.
th as in this.
(Cross section of mouth showing tongue position.)

Drill th and **th** with other vowel exercises already used.

From this point on, no distinction is made in the type between voiced and voiceless th.

Consonant Attack.

Voiceless th.	*Voiced th.*
thief	then
thick	though
thought	thus
thatch	they
thigh	thy

Octave-Twist.

Voiceless th.	*Voiced th.*
theme	this
thing	that
thief	these
thistle	those
thanksgiving	therefore

Linking.

1. Read the following words, joining each pair as if one word, and lengthening the vowel in the noun.

2. Form short sentences beginning with these words.

the‿man	this‿tack
the‿boy	these‿cakes
the‿hat	these‿streets
the‿pencil	that‿veal
that‿dime	this‿gold

Before a word beginning with a vowel-sound, the e in "the" is pronounced ee. Practice the following combinations. Use them in sentences.

the‿apple	the‿ape
the‿island	the‿oats
the‿envelope	the‿eyes
the‿ink	the‿ice
the‿oil	the‿illustration

Sentences for Drill on th.

1. — Think before you speak.
2. — Thou shalt love thy neighbor^as thyself.
3. — Those who breathe deeply^are healthy.
4. — Thousands of people^were on the dock.
5. — Things are not always^what they seem.
6. — There is honor^even among thieves.
7. — Thorough work is necessary,^if we wish to succeed.
8. — Thorns are found^on every rosebush.
9. — Thatch the roof with shingles.
10. — These are mine,^but those are yours.

Poems for Clear Articulation of th.

— He prayeth well, who loveth well,
— Both man and bird and beast,
—He prayeth best, who loveth best,
—All things both great and small;
— For the dear God, who loveth us,
— He made and loveth all.

—*Coleridge's* "Ancient Mariner."

No Danger to the Brave.

— "The sky is clouded, the rocks are bare;
— The spray of the tempest is white in air.
— The winds are out with the waves at play.
— And I shall not tempt the sea to-day.

— "The trail is narrow, the wood is dim,
— The panther clings to the arching limb;
— And the lion's whelps are abroad at play,
— And I shall not join in the chase to-day."

— But the ship sailed softly over the sea,
— And the hunters came from the chase in glee,
— And the town that was builded upon a rock,
— Was swallowed up in the earthquake shock.

—Bret Harte.

LESSON XXIX.

Breath Control. Read the following stanzas, first one line on one breath, then the first two lines of each on one breath, and finally the three lines of each on one breath.

THE SEA-SIDE.

When I was down beside the sea,
A wooden spade they gave to me,
To dig the sandy shore.

My holes were empty like a cup,
In every hole the sea came up,
Till it could come no more.

—*Robert Louis Stevenson.*

Chanting.

1. Chant the following stanza, saying the last word.
2. Chant, saying the last two, then the last three, etc., until the whole stanza is spoken melodiously.

— Lazy sheep, pray tell me why,
— In the pleasant grass you lie,
— Eating grass and daisies white,
— From the morning till the night.
— Every thing can something do,
— But what kind of use are you?

Megaphone.

1 — All passengers this way!
2 — Train for Chicago leaves on track five!

3 — Next train for Scranton leaves at 8.15!

4 — Train for Scranton, Binghampton, and Buffalo leaves on track seven!

5 — Train from Chicago is twenty minutes late!

6 — This way for the Twentieth Century Limited!

Octave-Twist.

1. Give the octave-twist on the first word of the following phrases.

2. Use these phrases in sentences, still retaining the octave-twist.

old and new	hard and soft
rich and poor	wet and dry
hot and cold	here and there
black and white	great and small
high and low	tall and short

Story for Reading and Conversation.

THE OLD MAN AND DEATH.

— An˙ old man^had gathered a bundle of twigs^ in the forest. — The day was very warm,^and the man was weak and tired. — Finally^he became discouraged,‿threw the bundle on the ground^and cried—"I wish that Death would come to me." — Scarcely had he said this,^when Death appeared. — "Did you call me?" asked Death. — The old man,^who was terribly frightened,^answered, — "Yes,^I wanted you to help me put this load^on my back."

1 — Who had gathered twigs one day?
2 — Where had he gathered them?
3 — What did he wish to do with the twigs?
4 — How was the weather?
5 — Why did he soon become tired?
6. — What did he do with the bundle, when he became discouraged?
7 — What did he wish?
8 — Who immediately appeared?
9 — Was the old man glad to see him?
10 — What did Death ask?
11 — What did the man answer?
12 — Was this the truth or merely an excuse?
13 — What does this story teach us? (Think before you speak.)

Picture for Conversation.

The Carpenter.

LESSON XXX.

The Short Vowel o͝o as in Foot and ŭ as in But.

Formation of o͝o. o͝o is a rounded vowel. It is formed like oo but the rounding of the lips is slightly greater, and the tongue is relaxed.

Formation of ŭ. ŭ is a rounded vowel. It is formed like oh but the rounding of the lips is slightly greater and the tongue is relaxed.

Drill Before Mirror.

—oo - - - - - - - - - - - - - -
—o͝o - - - - - - - - - - - - - -
—oh - - - - - - - - - - - - - -
— ŭ - - - - - - - - - - - - - -

—oo - o͝o - oo - o͝o - oo - o͝o
—oh - ŭ - oh - ŭ - oh - ŭ

What happens to the lips in passing from oo to o͝o? From oh to ŭ?

—ho͝o - - - - - - - - - - - -
—hŭ - - - - - - - - - - - - -

—hoo ho͝o hoo ho͝o hoo ho͝o
—hoh hŭ hoh hŭ hoh hŭ

—oo - o͝o - oh - ŭ - ah

What happens to the lips in this series?

—ah - ŭ - oh - o͝o - oo

What happens to the lips here?

Practice the last two series, prefixing h and other consonants. Be sure to lengthen all the vowels.

Vowel Lengthening..

1. Say the following syllables, lengthening the short vowel-sounds to five times their usual length.

2. Form words by putting a consonant before each syllable. Remember that in forming words the same sound (not necessarily the same spelling) is required. Thus, to illustrate the syllable o͝ol we can use pull or wool.

3. Use these words in sentences.

ŭt	ŭmp	ŭff	ŭp	o͝ot
ŭnk	ŭnt	ŭlk	o͝ol	o͝od
ŭst	ŭdge	ŭrr	o͝ok	o͝osh

Consonant Attack.

bundle	**looking**
public	**bullet**
rubber	**fulfill**
lovely	**bookworm**
mother	**woolly**

Rhythmic Reading.

Read slowly, syllable by syllable, and emphasize the accent.

úmpire	únsuccéssful	cústomer
úpwards	únconnécted	púnctuate
umbrélla	únintélligible	húrricane
úntrústworthy	únacquáinted	múltiply
únbénding	úndistínguishable	gúnnery

Sentences for Drill on o͝o and u͝.

1. — Unless you work hard, ^ you will not succeed.
2. — Unload the wagon quickly, ^ but carefully.
3. — Punctuate all your sentences correctly.
4. — Multiply these two numbers by five.
5. — Ducks are good swimmers, ^ because they are web-footed.
6. — Summer is the hottest season of the year.
7. — Tunnels are now being dug ^ under the river.
8. — The cups and saucers are on the table.
9. — Books, ^ not bullets, ^ are what the world needs.
10. — Would you care to go with us?
11. — Wool is used ^ in making all kinds of clothing.
12. — Look before you leap.
13. — Cook this food well ^ before you eat it.
14. — Push this table ^ into the corner.
15. — "Full many a gem of purest ray serene,
— The dark, unfathomed caves of ocean bear."

LESSON XXXI.

Inflection.

By inflection, we mean bringing out the exact meaning of what we are saying or reading. The same words may have many meanings, according to the way they are spoken or read. The rise or fall of the voice on different words, various degrees of loudness or softness, pauses between the words, all help to give meaning to them. We have, of course, been doing this all the time, but we shall now examine more closely, just how we make our words expressive. Let us see how even the simplest sentence may express a variety of ideas, according to the way we speak it. Take the sentence:

John bought a house.

Say it as a simple statement of fact. Notice how the voice falls on house. Thus:

1. John bought a house.

Say it now as a question, without changing the order of the words. Notice how the voice rises on house. Thus:

2. John bought a house?

Ask the question showing surprise that John should have bought a house. Notice how the voice rises on John, and remains raised to the end of the sentence.

3. John bought a house?

Ask the question in a way to imply that John might have received a house as a present, perhaps, or in some other way, but hardly by buying. Notice how the voice rises on bought. Thus:

4. John bought a house?

Now emphasize the fact that it was John who bought a house, not some one else. Thus:

5. *John* bought a house.

Notice the lengthening and strengthening of the vowel-sound ah in John.

Now emphasize the fact that he bought the house, and didn't steal it, or receive it as a present. Thus:

6. John *bought* a house.

Notice the lengthening and strengthening of the vowel-sound aw in bought.

Now read the sentence to indicate that John bought a house, not a wagon or a barn. Thus:

7. John bought a *house.*

Notice the lengthening and strengthening the vowel-sound ow in house.

Now say the sentence to express the idea that you could not believe such a thing possible of John, who, as you know, never possessed any money. Thus:

8. John bought a house.

Notice how the voice rises and falls on the ah sound in John.

We have written the same words eight times, and have brought out eight different meanings. How did we do this? First, by letting the voice rise or fall on certain vowels. Second, by lengthening and strengthening certain vowels. In other words we used two exercises, which we have practiced again and again, namely, the octave-twist, and lengthening and strengthening the vowels. Unless we can do these two exercises well, we cannot put meaning into our words—that is to say, we cannot inflect properly. These exercises break up any monotony in the voice, and give it melody and beauty.

In sentence 1 we notice a falling inflection. This indicates that the thought is complete. No reply is expected.

In sentences 2, 3, and 4, we have questions. An answer is expected. The accent is rising. The rising accent always denotes a question, surprise, or incompleteness.

In sentences 5, 6, and 7, we lengthened the accent to express positiveness or emphasis.

In sentence 8 we have a rising and falling inflection to indicate sarcasm.

Sentences for Careful Inflection. Read the following sentences and pay careful attention to inflection. Use the octave-twist for the rising inflection.

1. — The boy found a top.
2. — The boy found a top and a marble.
3. — The boy found a top,^a marble,^a bat and a ball.
4. — Have you lost your book?
5. — Yes,^I lost it in the park.
6. — He broke his leg?
7. — Where are you going? — I am going home.
8. — For whom are you working?
9. — Are you sick?
10. — No,^I am well.
11. — Can't you visit us next week?
12. — Oh! I'm so sorry that you can't come.
13. — Would that I were rich!
14. — If he had only not said it!

Read the following sentences, giving each one as many meanings as possible by inflecting different words, as explained in the sentence: "John bought a house."

1 — William never plays on the street.
2 — We cannot walk to school to-day.
3 — The policeman struck him with his club.
4 — The old man has stolen a horse.
5 — He has sold his best coat.

Now make questions for these sentences in the following manner: Example:

Question: *Who* never plays on the street?
Answer: *William* never plays on the street.
Question: Does William *ever* play on the street?
Answer: William *never* plays on the street.
Question: *What* does William never do on the street?
Answer: William never *plays* on the street.
Question: *Where* does William never play?
Answer: William never plays on the *street.*

Poem for Inflection.

THE BROWN THRUSH.

— There's a merry brown thrush sitting up in a tree,
— He's singing to me! He's singing to me!
— And what does he say, little girl, little boy?
— "Oh! the world's running over with joy!
— Don't you hear? Don't you see?
— Hush! look in this tree,
— I'm as happy as happy can be."

— And the brown thrush keeps singing, "A nest do you see,
— And five eggs are hid in the big cherry tree?
— Don't meddle, don't touch, little girl, little boy,
— Or the world will lose some of its joy!
—. Now I'm glad! Now I'm free!
— And I always shall be,
— If you never bring sorrow to me."

— So the merry brown thrush sings away in the tree,
— To you and to me, to you and to me;
— And he sings all the day, little girl, little boy:
— "Oh! the world's running over with joy!
— But long it won't be,
— Don't you know? Don't you see?
— Unless we're as good as we ever should be."

—*Lucy Larcom.*

LESSON XXXII.

The Consonant Sounds s and z.

Formation of s. The tip of the tongue is placed back of the upper teeth, but not touching them. The sides of the tongue rest inside the upper side teeth, thus forming a groove. The unvoiced breath stream is blown directly over the tip of the tongue against the upper front teeth.

Formation of z. Same as for s, but the breath stream is voiced.

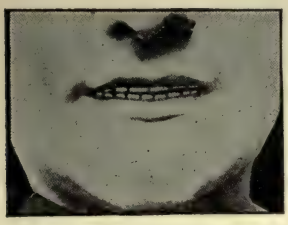
s - Voiceless
z - Voiced

Drill before mirror.

— s.....
— z.....
— s.....z.....
— z.....s.....

Chant, then say:

— sah - say - see - saw - soh - soo
— zah - zay - zee - zaw - zoh - zoo
— sĭ - sĕ - să - sŏŏ - sŭ -
— zĭ - zĕ - ză - zŏŏ - zŭ -
— sah - see - sī - sah - see - sī
— zah - zee - zī - zah - zee - zī
— sah - soo - sow - sah - soo - sow
— zah - zoo - zow - zah - zoo - zow
— saw - see - soi - saw - see - soi
— zaw - zee - zoi - zaw - zee - zoi



s as in sick.
z as in zone.
(Front view.)

s as in sick.
z as in zone.
(Cross section of mouth showing tongue position.)

Drill s and z in combination with other vowel exercises already used.

Consonant Attack.

sickly	zone
suppose	zounds
sower	zest
sample	zinc
selling	zeal

Octave-Twist.

soap	Zulu
sent	zither
sold	zero
soft	zigzag
seek	zoölogy

Phrase Linking.

1. Say melodiously, dwelling on the vowels.
2. Use these phrases in sentences.

salt‿and‿sugar	stock‿and‿stone
soft‿and‿smooth	step‿by‿step
sour‿and‿sweet	sink‿or‿swim
spic‿and‿span	small‿and‿slender

Poems for s Drill. Read the following stanzas, bringing out the rhythm and meaning. Pronounce the s's correctly, but do not emphasize or prolong them. Attack them lightly, and dwell on the vowel.

— Swiftly, swiftly flew the ship,
— Yet she sailed softly too:
— Sweetly, sweetly blew the breeze—
— On me alone it blew.
—From *Coleridge's* "Ancient Mariner."

— I saw a ship a-sailing,
— A-sailing o'er the sea;
— Her masts were of the shining gold,
— Her decks of ivory;
— And sails of silk as soft as milk,
— And silvern shrouds had she.
—From *Gabriel Seton's* "Romance."

Sentences for Drill on s.

1. — Seek and thou shalt find.
2. — Sit down on the last chair in the room.
3. — Salt is obtained from the sea ^ and from salt mines.
4. — Sarah now goes to school, ^ but Susan is too young for school.
5. — Samuel must go to work, ^ because his parents are poor.
6. — The zither lies on the table ^ in the parlor.
7. — Zoölogy is the study of animals.
8. — Zinc and copper are combined to form brass.
9. — The Zulus live in South East Africa.
10. — Zero on the Fahrenheit thermometer is 32 degrees below the freezing point.

Dialogue for Drilling s and z.

BUYING A PAIR OF SCISSORS.

— Good-morning,^madame. — What can I sell you to-day?

— Do you sell steel scissors^in this store?

— Yes, indeed.^We sell the very finest scissors.

— Well,^what is the price of such scissors?

— Several prices. — You see, we have two kinds,^ those manufactured by the firm of Smith and Sellers,‿ and those sold by Zeno and Zumstag.

— Which kind is best for sewing purposes?

— The Smith and Sellers scissors.

— What is the price of these?

— Single scissors cost 68 cents a pair,‿but I'll sell you a dozen for $6.66.

—Thank you ever so much. — One will be sufficient^as I am not running a store.

— Do you desire anything else? — We sell the finest razors.

— No,^I do not shave myself,^and my husband goes to the barber's.

— We also have scythes,^lawn-mowers,^rakes,^ hoes and spades.

— I have no use for any of these articles. — So that will be all^for to-day. — Please send the scissors C. O. D.

— I shall send them^as soon as possible.

—Good-day.

—Good-day.

LESSON XXXIII.

Breath Control. Special exercises for breath control will be discontinued from this lesson on. Exercises such as have already been given should be practiced every day.

Everyday Expressions. The everyday expressions which follow in this and succeeding lessons are to be drilled as wholes, all the words being linked as if one word. Lengthen and strengthen the vowels, and do not slur any sounds.

1. — I_don't_mind.
2. — You_don't_say_so?
3. — Who_could_have_done_this?
4. — What's_the_time?
5. — Come_along_with_me.
6. — He_told_me_that.
7. — What_do_you_want?
8. — How_shall_I_do_it?
9. — This_weather_is_terrible.
10. — Did_you_do_it?

Phrase Linking.

1. Say the following phrases melodiously, linking the words.
2. Use each phrase in a sentence.

— The_new_teacher
— The_tall_sailor
— This_fine_pocket-book

— That_ripe_apple
— These_young_people
— Those_beautiful_flowers
— This_excellent_city
— That_splendid_automobile
— These_domestic_animals
— Those_twinkling_stars

Megaphone.

1. — Pie-apples ten cents a water pail!
2. — Nice fresh sweet potatoes!
3. — I cash clothes!
4. — Get an ice-box broom!
5. — Umbrellas to mend!
6. — Scissors to grind!
7. — Hot-cross buns!
8. — Hot frankfurter and roll, five cents!
9. — Step this way for the big show!
10. — See the wild animals!

Inflection. Inflect very carefully the "Oh" in each of the following sentences, expressing joy, surprise, sadness, etc.

1. — Oh, how happy I am!
2. — Oh, the poor child!
3. — Oh, you don't say so!
4. — Oh, why don't you work!
5. — Oh, so that's what he said!
6. — Oh, what a story!
7. — Oh, I can't believe he would do such a thing!
8. — Oh, well, what's the difference!
9. — Oh, if he would only come!
10. — Oh, for an end to this war!

Speech Building. Combine the following pairs of sentences into single, complex sentences.

Example: The man was put into jail, because he had stolen a thousand dollars.

1. — The man was put into jail.
   — He had stolen a thousand dollars.
2. — The enemy retreated swiftly.
   — They had lost a thousand men
3. — There are some people who are never happy.
   — They are always discontented.
4. — Shakespeare is England's most famous poet.
   — He wrote many plays.
5. — We shall receive a good mark to-day.
   — We have done our work well.
6. — The boys and girls speak very well.
   — They obey the Ten Commandments of Speech.
7. — To-morrow the children will play in the park.
   — The weather will be nice.
8. — Sheep are very valuable animals.
   — They provide us with wool and meat.
9. — The men had completed their work.
   — They went home.
10. — The ground was very wet.
    — It had rained all day.

Song for Singing and Speaking Melodiously. Treat the song in the following manner:[1]

1. Sing the first stanza and the chorus.

2. Sing the first half of each line, and speak the second half melodiously, keeping the time of the song.

3. Sing the first word of each line, and speak the rest of the line, still keeping the time of the song.

4. Speak the whole stanza and the chorus melodiously.

5. Do the same for each stanza.

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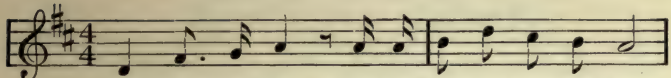
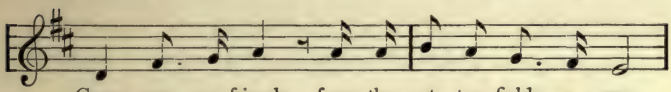
[1] Each of these steps should be completed first by the class as a whole, and then by individual pupils. Other steps may be introduced at will, such as speaking only the last word of each line, the last two words, etc. An advanced step is to underline one or more words in each line, which should be sung, and all the rest spoken. This, of course, makes it necessary to carry the tune in mind while speaking. If done properly, it is a most beneficial exercise.

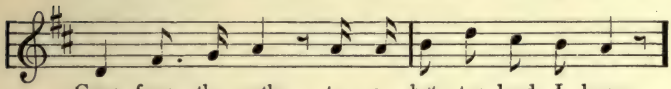
OLD BLACK JOE.



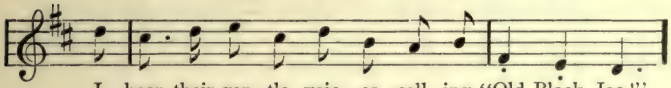
1. Gone are the days when my heart was young and gay,
2. Why do I weep, when my heart should feel no pain?
3. Where are the hearts once so hap - py and so free?



Gone are my friends from the cot - ton fields a - way,
Why do I sigh, that my friends come not a - gain,
The chil-dren so dear, that I held up - on my knee?

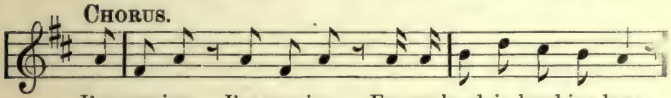


Gone from the earth to a bet - ter land I know,
Griev - ing for forms now de - part - ed long a - go?
Gone to the shore where my soul has long'd to go.



I hear their gen - tle voic - es call - ing, "Old Black Joe!"

CHORUS.



I'm com-ing, I'm com ing, For my head is bend-ing low;

I hear those gen - tle voic - es call - ing, "Old Black Joe!"

LESSON XXXIV.

The Short Vowel ŏ as in Hot.

Formation. The tongue rests perfectly relaxed at the bottom of the mouth, lightly touching the front teeth as for ah. Jaws wide open. When prolonged, ŏ gives us the same sound as ah.

Drill before Mirror.

—ŏ -
—hŏ - - - - - - - - - - - - - - - - - - -
—oo - o͝o - aw - ŭ - ŏ - -
—hoo - ho͝o - haw - hŭ - hŏ - - - -
—ĭ - - ĕ - - ă - - o͝o - - ŭ - - ŏ - -
—hĭ - hĕ - hă - ho͝o - hŭ - hŏ

What happens to the lips in the series, oo o͝o aw ŭ ŏ?

Drill the above exercises, prefixing various consonants.

Vowel Lengthening.

1. Lengthen the short vowel-sound in the following syllables to five times its usual length.
2. Form words by prefixing a consonant.
3. Use these words in short sentences.

ŏtch	ŏt	ŏp	ŏd
ŏng	ŏck	ŏb	ŏst

Consonant Attack.

borrow	jolly
follow	locker
collar	potter
mocking	gobble
rotten	robber

Rhythmic Reading. Read each of the following words syllable by syllable, emphasizing the accent.

órator	bóbolink	compósite
ópposite	pópular	monstrósity
ófficer	cólony	monópolize
óbvious	dómino	topógraphy
óculist	sórrowful	concóction

Sentences for Drill on the Short Vowel ŏ.

1. — On the top of the hill ^ stood a small house.
2. — Olives are very good to eat.
3. — Opera singers receive very large salaries.
4. — Honor thy father and thy mother, ‿ that thy days may be long upon the earth.
5. — Honesty is the best policy.
6. — Follow the straight and narrow path.
7. — Volumes have been written ^ about this subject.
8. — Modulate your voice, ^ when you speak.
9. — "Not what we give, ^ but what we share,
   — The gift without the giver is bare."

10. — Softly and ever more softly, ^she sang the lullaby.

11. — Copy these exercises into your notebook.

12. — Logs were floating down the stream ^in great masses.

13. — Borrow the ruler from your friend.

14. — Foreigners come to this country ^in great numbers ^every year.

15. — Rocky cliffs could be seen ^on every side.

LESSON XXXV.

Everyday Expressions.

1. — That ⌣ is ⌣ a ⌣ bad ⌣ mistake.
2. — How ⌣ soon ⌣ can ⌣ you ⌣ come?
3. — I'll ⌣ be ⌣ there ⌣ in ⌣ a ⌣ moment.
4. — What ⌣ is ⌣ the ⌣ answer?
5. — It ⌣ makes ⌣ no ⌣ difference.
6. — You ⌣ are ⌣ right.
7. — He ⌣ is ⌣ wrong.
8. — I'm ⌣ very ⌣ tired.
9. — Didn't ⌣ you ⌣ see ⌣ him?
10. — Isn't ⌣ it ⌣ time?

Phrase Linking. Link the words in the following phrases, and use them in sentences.

a ⌣ wet ⌣ cold ⌣ day	a ⌣ heavy ⌣ black ⌣ cloud
a ⌣ strong ⌣ cold ⌣ breeze	a ⌣ small ⌣ bright ⌣ light
a ⌣ long ⌣ sharp ⌣ knife	a ⌣ beautiful ⌣ Persian ⌣ rug
a ⌣ fine ⌣ old ⌣ house	a ⌣ long ⌣ narrow ⌣ window
a ⌣ round ⌣ red ⌣ apple	a ⌣ long ⌣ terrible ⌣ war

Octave-Twist. Read the following sentences melodiously, giving the octave-twist on the heavy-type vowels. Then read the sentences in a natural manner, with as much expression as possible.

1. — Snow and ice will soon be on the ground.
2. — Iron is the most useful metal.

3. — This is a beautiful day.
4. — The house shook from the wintry blast.
5. — The roof has a bad leak.
6. — Some of the trees are gigantic in size.
7. — Leaves fall off the trees in autumn.
8. — Boys and girls will bring out their sleds.
9. — January is usually very cold.
10. — The moon and the stars were shining brightly.

Speech Building.

Complete the following proverbs.

1. — Charity begins -
2. — Poverty is no -
3. — Of two evils - -
4. — Practice - - - - -
5. — Return good - -
6. — Do not count your chickens -
7. — Never look a gift horse - - -
8. — A bird in the hand - - - - - - -
9. — They laugh best - - - - - - - -
10. — First come - - - - - - - - - - -

Story for Reading and Conversation.

THE FOOLISH DONKEY.

— A donkey, ^ who was carrying a load of salt, ^ came to a brook. — As he was crossing it, ^ he stumbled ^ and fell into the water. — When he stood up again, ^ his burden had become lighter, ⁀ because most of the salt had melted. — "I'll make a note of this," ^ thought the donkey.

— On the next day, ^ the donkey was carrying a bag of sponges. — When he came to the brook, ⁀ he purposely ^ lay down in the water. — The sponges, ^

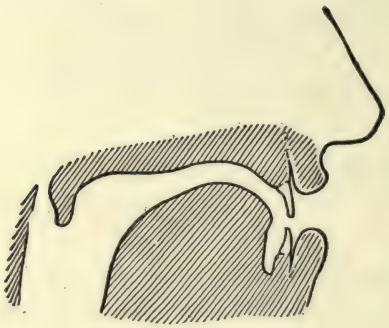
however,^become heavy with water,^and the foolish donkey^could scarcely get up again. — He was almost drowned^in the shallow stream.

1. — Who was carrying a load of salt?
2. — To what place^was he probably carrying it?
3. — To what sort of a stream^did he come?
4. — Was there a bridge^over the stream?
5. — What occurred^as he was crossing the stream?
6. —What happens to salt,^when placed in water?
7. — Why did the donkey's burden become lighter?
8. — What did the donkey say to himself?
9. — What was the donkey carrying next day?
10. — What happens to sponges,^when placed in water?
11. — Did the donkey know this?
12. — What did he do,^as he was crossing this time?
13. — Why could he scarcely get up?
14. — What could have happened to him,^had the water been deeper?

LESSON XXXVI.

The Consonants sh as in Shoot and zh as in Pleasure.

Formation of sh. The tongue is raised behind upper teeth, as for s, but drawn slightly further back. The lips are slightly protruded. The unvoiced breath stream is blown over the tip of the tongue against the middle upper teeth.



sh as in shoot.
zh as in pleasure.

(Cross section of mouth showing tongue position.)

Formation of zh. Same as for sh, but the voiced breath stream is used.

sh - Voiceless
zh - Voiced

Drill Before Mirror.

sh.....
zh.....
sh.....zh.....
zh.....sh.....

— shah shay shee shaw shoh shoo
— shĭ shĕ shă shŏŏ shŭ shŏ

Drill sh in combination with other vowel exercises already used.

Consonant Attack.

shoot	sheepish
shake	shingle
shine	shoulder
ship	shuffle
sheet	shocking

Octave-Twist.

measure	vision
pleasure	seizure
azure	incision
treasure	illusion
leisure	confusion

Sentences for Drill on sh and zh.

1. — Shall we send the letter ^ to the post office?
2. — Sharpen this knife ^ on the grind-stone.
3. — Sheep are useful ^ for their wool and flesh.
4. — Ship these goods to New York ^ immediately.

5. — The shoe does not fit me at all.

6. — Shortsighted children should wear glasses.

7. — The sheriff arrested the man ^ for stealing.

8. — Shake this medicine well ^ before using.

9. — The shed was filled with small shingles.

10. — Shells are found in great numbers ^ at the sea-shore.

11. — "Measure for Measure" ^ is the name of one of Shakespeare's plays.

12. — "Treasure Island" ^ was written by Robert Louis Stevenson.

13. — Azure is the color ^ of a clear, ^ cloudless sky.

14. — Leisure hours should not be wasted.

15. — Pleasure is often followed by pain.

Poem for Drill on sh and s.

SCYTHE SONG.

— Hush, ah hush, the scythes are saying,
— Hush, and heed not, and fall asleep;
— Hush, they say to the grasses swaying,
— Hush, they sing to the clover deep;
— Hush, 'tis the lullaby Time is singing,
— Hush, and heed not, for all things pass.
— Hush, ah hush, and the scythes are swinging,
— Over the clover, over the grass!

—*Andrew Lang.*

Picture for Conversation.

The Shoemaker.

LESSON XXXVII.

Everyday Expressions.

1. — What's_the_matter?
2. — Let_us_go_home.
3. — Have_you_had_your_dinner?
4. — Where_are_you_going?
5. — His_father_is_very_sick.
6. — I_can't_help_it.
7. — Don't_bother_about_it.
8. — We'll_take_the_street-car.
9. — May_I_go_with_you?
10. — Hurry,^or_you'll_be_late.

Phrase Linking.

1. Link the following phrases, and say them melodiously.

2. Use them in sentences.

against_a_white_wall	from_a_full_bottle
without_a_single_cent	to_a_naughty_child
around_an_oak_tree	during_a_terrible_battle
with_a_sharp_knife	in_a_deep_hole
after_an_ice-wagon	under_a_clean_glass

Megaphone.

1. — New York, Ontario, and Western R. R.
2. — West Shore Railroad.
3. — Delaware, Lackawanna, and Western R. R.

4. — Lehigh Valley Railroad.
5. — Lehigh and Hudson River R. R.
6. — New York, New Haven, and Hartford R. R.
7. — Chesapeake and Ohio R. R.
8. — New York Central and Hudson River R. R.
9. — Baltimore and Ohio R. R.
10. — Boston and Albany R. R.

Speech Building. In the following sentences fill in "was" or "were" as the sense requires it.

1. — - you at church yesterday?
2. — No, I - too sick to go out.
3. — There - two kittens in my back yard.
4. — How many books - you going to buy?
5. — The children - having a good time.
6. — Alfred - sure he saw a mouse.
7. — Alice and Mabel - afraid of it.
8. — How - you going to spell the word?
9. — - they trying to find a book?
10. — - he playing ball in the park?

Dialogue.

BUYING A WAIST.

— What can I do for you to-day, ^madame?
— Let me see some silk waists.
— Do you desire any particular color?
— No, ^show me various colors.
— Here are several waists ^of the very latest style.
— What is the price of this one?
— $5.98. — It has been marked down from $6.00.

— That is too dear for me. — Kindly show me some cheaper ones.

— Here are some at $2.98.

— I like this red one very much,‿but it is still too dear for me.

— Well,^here are some waists for one dollar.

— No,^I won't look at any more. — I really don't think I want a waist to-day.

— I'm sorry,^madame. — Is there anything else^ I can do for you?

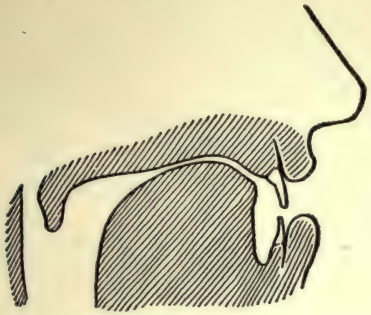
— Yes.^Sell me a spool of Clarke's cotton. — Send it C. O. D. —Good-day.

— Good-day, madame.

LESSON XXXVIII.

The Consonants ch as in Choose and j as in Judge.

Formation of ch. The front and middle of the tongue is raised against the hard palate, making a complete closure. The unvoiced breath stream breaks the closure and gives ch.



ch as in chain.
j as in judge.
(Cross section of mouth showing tongue position.)

Formation of j. Same as for ch, but the breath stream is voiced.

ch - Voiceless
j - Voiced

Drill the following, sounding each ch and j lightly but distinctly:

ch	chch	chchchch	chchchchchch
j	jj	jjjj	jjjjjj

Drill. Chant; whisper; then say:

— chah	chay	chee	chaw	choh	choo
— jah	jay	jee	jaw	joh	joo
— chĭ	chĕ	chă	chŏŏ	chŭ	chŏ
— jĭ	jĕ	jă	jŏŏ	jŭ	jŏ

Drill ch and j in combination with other vowel exercises already used.

Consonant Attack.

chain	**judge**
chalk	**joy**
chant	**jig**
check	**job**
child	**joke**

Octave-Twist.

chief	jingle
charming	journey
chimney	jessamine
chopper	jostle
charitable	justice

Sentences for Drill on ch and j.

1. — Cheerily sang the birds ^ in the chestnut tree.
2. — The chimes were ringing merrily.
3. — Charming children were playing in the park.
4. — Chafe her frozen cheeks ^ until they are warm.
5. — Chop the stone ^ with the chisel.

6. — The chicadee was singing^in the chestnut tree.

7. — Charles chuckled^as he ate the candy.

8. — The champion was challenged to a race.

9. — Chew your food well^before swallowing.

10. — Cheese is made of milk and cream.

11. — Judge not^lest ye be judged.

12. — The jury condemned the poor man to death.

13. — John enjoyed the joke immensely.

14. — Jacob has failed to do his homework^to-day.

15. — January is the first month of the year.

16. — Java is a large island^in the Pacific Ocean.

17. — Gigantic monsters lived on the earth^long ago.

18. — Geography deals with the earth^and its inhabitants.

19. — The giraffe is an animal^with a very long neck.

20. — Germany lies in the central part of Europe.

LESSON XXXIX.

Everyday Expressions.

— It's_too_late_to_go.
— I'll_do_all_I_can.
— Where_have_you_been?
— I_told_you_so.
— It's_no_good.
— This_is_much_better.
— Give_me_that.
— I'll_go_with_you.
— When_shall_we_see_you_again?
—It's_going_to_rain.

Phrase Linking.

from_the_large_closet.
to_the_beautiful_country.
during_the_silent_night.
in_the_moist_ground.
under_the_wrapping_paper.
with_the_heavy_hammer.
towards_the_public_park.
under_the_dewy_trees.
with_the_running_stream.
around_the_long_pole.

Inflection..

Read the following sentences slowly and inflect carefully to bring out the full meaning.

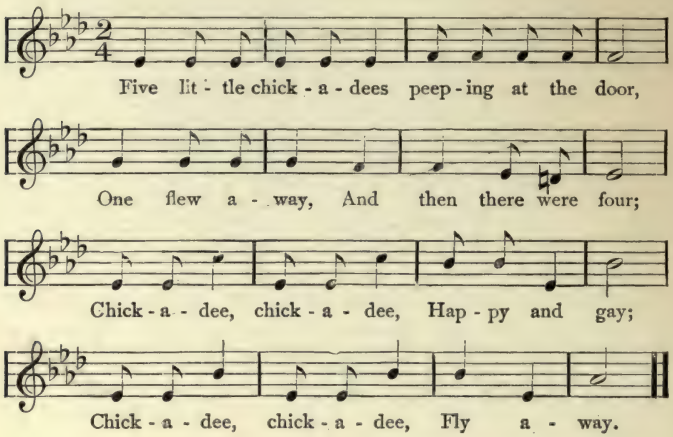
1. — Do give me that knife.
2. — I do wish he would come.
3. — If he had only not done this!
4. — Would that I were rich!
5. — Alas! I have lost my watch.
6. — Don't believe a word he says.
7. — How could you do such a thing!
8. — This is pretty bad business.
9. — Well, we must make the best of it.
10. — Why must he always be late?

Speech Building. Form complete sentences which will contain all the words in each group. As many more words may be added as necessary for completing the sentence. Any suitable form of the verb is permissible.

Example: Children - play - park - morning.
Children were playing in the park this morning.

dog -	bite -	boy -	hand
child -	injured -	street -	wagon
father -	give -	William -	ball - bat
automobile -	frighten -	horse -	street
teacher -	write -	name -	blackboard
dog -	eat -	meat -	table
man -	lose -	money -	park
girl -	write -	letter -	mother
pupil -	read -	book -	loudly
trees -	flowers -	grow -	garden

Song for Singing and Speaking. Treat this song according to the directions given in Lesson XXXIII.


Five lit - tle chick - a - dees peep - ing at the door,
One flew a - way, And then there were four;
Chick - a - dee, chick - a - dee, Hap - py and gay;
Chick - a - dee, chick - a - dee, Fly a - way.

1. Five little chickadees
   Peeping at the door,
   One flew away
   And then there were four.

   Chickadee, chickadee,
   Happy and gay,
   Chickadee, chickadee,
   Fly away.

2. Four little chickadees
   Sitting on a tree,
   One flew away
   And then there were three.

3. Three little chickadees
   Looking at you,
   One flew away
   And then there were two.

4. Two little chickadees
   Sitting in the sun,
   One flew away
   And then there was one.

5. One little chickadee
   Left all alone,
   He flew away
   And then there was none.

LESSON XL.

The Consonants l and r.

Formation of l. The tip of the tongue touches the roof of the mouth, just behind the upper teeth. The voiced breath stream passes out through the openings on both sides of the tongue.

Formation of r. The tip of the tongue is dropped from the d position. The whole tongue is drawn farther back than d, and the channel is contracted. The sound is voiced.

Drill. Start with ah, and, without discontinuing the breath, raise the tongue to the l position and prolong the l sound. Thus:

—ah.....l.....

Start with ah and raise the tongue to the position, first of r, then of d. Thus:

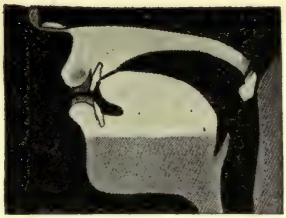
— ah.....r.....d

Practice the exercise, omitting first the d, then the ah, until a pure r is obtained.

Drill the following, sounding each l and r lightly but distinctly:

l	ll	llll	llllll
r	rr	rrrr	rrrrrr

l as in long.
(Front view.)



l as in long.
(Cross section of mouth showing tongue position.)

r as in reach.[1]
(Front view.)

r as in reach.[1]
(Cross section of mouth showing tongue position.)

[1] This diagram illustrates the trilled r.

Drill.

— lah - lah - lah - loo - loo - loo
— lah - loo - low - lah - loo - low
— lah - lee - lī - lah - lee - lī
— law - lee - loi - law - lee - loi
— lah - lay - lee - law - loh - loo
— ahlah - aylay - eelee - awlaw - ohloh - ooloo

— rah - rah - rah - roo - roo - roo
— rah - roo - row - rah - roo - row
— raw - ree - roi - raw - ree - roi
— rah - ray - ree - raw - roh - roo
— ahrah - ayray - eeree - awraw - ohroh - ooroo

Say loudly:

— hurrah - hurray - hurrah - hurray
— rah - rah - rah - rah - rah - rah

Sing the scale on la.
Sing "Yankee Doodle" softly on la.

Consonant Attack.

lace	**ruler**
leap	**running**
like	**rudely**
land	**reckon**
lend	**respect**

Octave-Twist on First Vowel-Sound.

rough‿and‿ready	red‿and‿blue
right‿and‿wrong	rise‿and‿fall
rain‿and‿shine	run‿and‿jump

Sentences for Drill on l and r.

1. — Laugh^and the world laughs with you;
   — Weep^and you weep alone.
2. — Look before you leap.
3. — Lives of great men all remind us
   — We can make our lives sublime.
4. — Let us always strive to do right.
5. — Last^but not least.
6. — "Loves Labor Lost"^is the title of one of Shakespeare's plays.
7. — Little rose,^little rose,^little red rose,
   — Little red rose^on the heath.
8. — Learn to labor^and to wait.
9. — Lincoln was born February 12, 1809.
10. — Lead me not into temptation.
11. — Right living,^that should be our motto.
12. — Return good for evil.
13. — Rest is pleasant after toil.
14. — Rembrandt was one of the world's greatest painters.
15. —Repentance often comes too late.
16. — Rhythm is very important^for proper speaking.
17. — Rome was not built in a day.
18. — "Roll on,^thou dark and deep blue ocean,^ roll."

Poems for l and r:

— O come to Kew in lilac time,
— In lilac time, in lilac time,
— O come to Kew in lilac time,
— It isn't far from London.
—*Alfred Noyes*, "Barrel Organ."

RAIN.

— The rain is raining all around;
— It falls on field and tree,
— It rains on the umbrellas here,
— And on the ships at sea.
—*Robert Louis Stevenson.*

LESSON XLI.

Everyday Expressions.

1. — Let␣us␣go␣to␣the␣park.
2. — Run␣as␣fast␣as␣you␣can.
3. — Drop␣in␣to␣see␣me␣next␣week.
4. — Leave␣the␣room␣at␣once.
5. — Get␣me␣a␣pound␣of␣coffee.
6. — Take␣those␣shoes␣with␣you.
7. — You␣needn't␣hurry.
8. — Thank␣him␣for␣me.
9. — I␣thank␣you␣ever␣so␣much.
10. — Don't␣mention␣it.

Tone-Placing Exercise. Sing the scale on each of the following:

bee - ah, bee - ay, bee - oh, bee - oo.

Chant:

— bee - ah bee - ay bee - oh bee - oo
— bah - bay - boh - boo

Say:

— mee - ah mee - ay mee - oh mee - oo
— mah - may - moh - moo

Megaphone.

— Hurrah! Hurrah! the west wind
— Comes freshening down the bay!
— The rising sails are filling,
— Give way, my lads, give way!
—Whittier

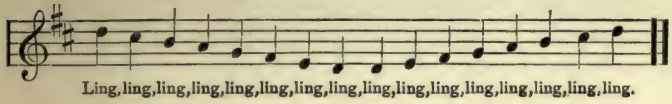
— Oh ho! Oh ho! pray who can I be?
— I sweep o'er the land, I scour o'er the sea;
— I cuff the tall trees till they bow down their heads,
— And I rock the wee birdies asleep in their beds.
— Oh ho! Oh ho! And who can I be,
— That sweep o'er the land and scour o'er the sea?
—Henry Johnstone.

Poem for Melody and Drill on l. In reading the first stanza of Poe's poem, "The Bells," try to bring out every bit of music there is in it. Give the pronunciation of the oft recurring l as much softness and mellowness as possible. Linger on the vowel i in such words as tinkle, oversprinkle. Sing the two lines beginning "Keeping time," etc., in a monotone. After the line, "To the tintinnabulation," etc., sing ling, ling down and up the scale as indicated.

THE BELLS.

— Hear the sledges with the bells,
Silver bells!
— What a world of merriment their melody foretells,
— How they tinkle, tinkle, tinkle,
In the icy air of night!

— While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
— Keeping time, time, time,
— In a sort of Runic rhyme,
— To the tintinnabulation that so musically wells



— From the jingling and the tinkling of the bells.

—*Edgar Allan Poe.*

LESSON XLII.

The Consonants w and wh.

Formation of w. The lips are rounded as for the vowel-sound oo, but contract slightly as the sound is pronounced. w is a semi-vowel, being really the final part of the vowel-sound oo.

Formation of wh. Same as for w, but without voice. A whispered w gives a perfect wh.

w - Voiced
wh - Voiceless

Drill. Chant first, then say:

— oo - oo - oo - oo - oo - oo
— oowah - ooway - oowee - oowaw - oowoh - oowoo
— wah - way - wee - waw - woh - woo

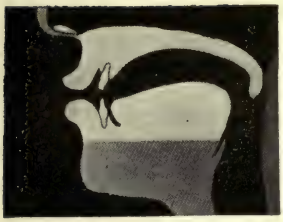
Drill w in combination with other vowel exercises.

Read the three words in each line of the following exercise on one breath, saying the first, whispering the second, and saying the third. In saying the third give the same sound for wh as you did for the whispered w in the second.

Note that the vowels in each line are all pronounced the same, even where the spelling happens to differ.

Say:	*Whisper:*	*Say:*
— witch	witch	which
— wear	wear	where

w as in wet.
wh as in where.
(Front view.)



w as in wet.
wh as in where.
(Cross section of mouth showing tongue position.)

Say:	*Whisper:*	*Say:*
— weal	weal	wheel
— wet	wet	whet
— weather	weather	whether
— wile	wile	while
— wine	wine	whine
— wit	wit	whit
— wither	wither	whither

Questions with Initial w and wh. Read, then answer each question. Form similar questions and have your neighbor answer.

1. — Was it raining yesterday?
2. — With what was Charles playing?
3. — Were you born in this city?
4. — Would you take a walk with me?
5. — Were you in school yesterday?
6. — With what did he cut himself?
7. — What do you want?
8. — Where do you live?
9. — When will he come?
10. — Which boy has done his lesson?
11. — Why did he stay at home?
12. — Whither are you going?
13. — When were you born?
14. — Where is your mother?
15. — What day is to-day?
16. — Why is the ground wet?

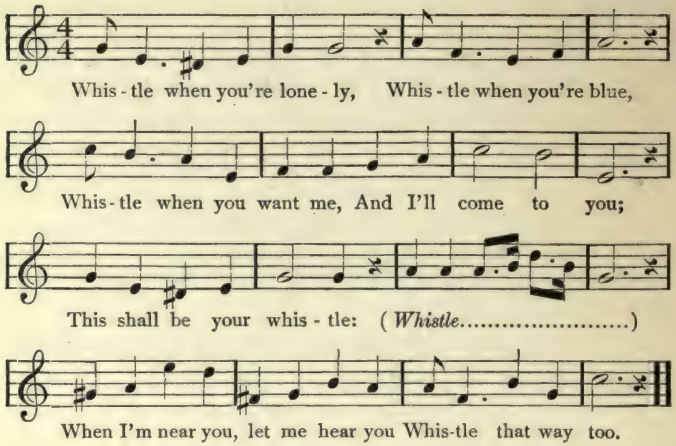
Sentences for Clear Articulation of w and wh.

1. — Welcome the coming, ^ speed the parting guest.
2. — Work hard ^ if you would succeed.
3. — Winter is the coldest season of the year.
4. — Waste not your time ^ in idle dreaming.
5. — Well begun ^ is half done.
6. — Wind the clock ^ before you go to bed.
7. — "Woodman, ^ spare that tree."
8. — Where there's a will, ^ there's a way.
9. — Whenever you come, ^ you will find me.
10. — "Where, ^ tell me where, ^ has my Highland laddie gone?"
11. — "Whence came you, ^ and whither are you bound?"
12. — The wheel was one of the greatest inventions of man.
13. — While I was talking, ^ my brother arrived.
14. — Whet the knife ^ on the stone.

Song for wh.

Whistle when you're lonely,
Whistle when you're blue,
Whistle when you want me
And I'll come to you.
This shall be your whistle

When I'm near you,
Let me hear you
Whistle that way too.


Whis - tle when you're lone - ly, Whis - tle when you're blue,
Whis - tle when you want me, And I'll come to you;
This shall be your whis - tle: (*Whistle*.....)
When I'm near you, let me hear you Whis-tle that way too.

LESSON XLIII.

Slow and Clear Articulation. Read slowly and articulate clearly the following names. Tell if you can something about each.

George Washington	Alexander Hamilton
Abraham Lincoln	Thomas Jefferson
Ulysses S. Grant	Benjamin Franklin
Robert E. Lee	Theodore Roosevelt
Andrew Jackson	Woodrow Wilson

Phrase Linking.

before_the_rising_of_the_sun
after_the_setting_of_the_sun
under_the_trees_in_the_garden
in_a_village_by_the_sea
on_the_face_of_the_man
under_the_table_in_my_room
without_a_cent_in_his_pocket
over_the_heads_of_the_soldiers
to_the_rescue_of_the_child
against_the_wishes_of_his_friends

Inflection.

Say an emphatic Yes.
Say a questioning Yes.
Say an emphatic No.
Say a questioning No.

In the following exercises bring out the differences in meaning by careful inflection.

1. — What an old man!
2. — What! An old man?
3. — What a beautiful child!
4. — What! A beautiful child?
5. — Why did he do it?
6. — Why! Did he do it?
7. — What have you asked him?
8. — What! Have you asked him?
9. — Where? To the grocery store?
10. — Which? The younger of the two?
11. — Who? That very old man?
12. — When? To-morrow morning?
13. — How? With a hot iron?
14. — Whither? To the big city?
15. — Why? For the sake of a dollar?

Speech Building. Complete the following sentences.

1. — After we have eaten our dinner,⁀- - -
2. — If the weather is clear to-morrow,⁀- - -
3. — While we were eating our breakfast,⁀- - -
4. — People thought Columbus was crazy,⁀because - - -
5. — After it had rained heavily,⁀- - -
6. — We do not know ^ whether - - -
7. — Unless you are ready in half an hour,⁀- - -

8. — When I was leaving my house,⁀- - -
9. — Since he has lost his money,⁀- - -
10. — Nobody knows ^ what - - -

Story for Reading and Conversation.

THE MOUSE AND THE FROG.

— A mouse wanted to cross a stream, ^ but could not do so. — He therefore asked a frog ^ for advice. — The frog, ^ who wished to play a trick on the mouse, ^ said, ⁀ "Bind your foot to mine, ^ and I'll draw you across." — The foolish mouse did as he was told. — When they had reached the middle of the stream, ⁀ the frog tried to drown the mouse. — The latter, ^ however, ^ struggled to save himself. — In the meantime ^ a hawk caught sight of them, ⁀ swooped down upon them, ^ and seized the mouse. — At the same time ^ he also pulled out the frog, ⁀ and ate both of them.

1. — Who wanted to cross the stream?
2. — Why could he not do so?
3. — Whom did he ask for advice?
4. — Did the frog wish to help the mouse?
5. — What did he wish to do?
6. — What sort of fellow was the frog? (Sly, tricky.)
7. — What did he say to the mouse?
8. — Did the mouse obey?
9. — What sort of a mouse was he?
10. — Where did the frog try to drown the mouse?

11. — What did the mouse do?
12. — Who caught sight of them?
13. — What is a hawk?
14. — Whom did the hawk seize?
15. — Whom did he pull out with the mouse?
16. — Why could not the frog escape?
17. — What did the hawk do to both?
18. — Why did the frog deserve his fate?
19. — What does this story teach us?
20. — Tell the story in your own words, obeying the Ten Commandments of Speech.

LESSON XLIV.

The Semi-Vowel y as in Yes.

Formation. The tongue and jaw position is the same as for the vowel-sound ee, except that the opening between the tongue and hard palate is slightly narrower. This causes a slight brushing sound as the voiced breath stream passes through. y is a semi-vowel, being really the final part of the vowel-sound ee.

Drill. Chant first, then say:

— ee - ee - ee - ee - ee - ee

— eeyah - eeyay - eeyee - eeyoh - eeyaw - eeyoo

— yah - yay - yee - yaw - yoh - yoo

Drill y in combination with other vowel exercises.

The Sound yoo as in new. We find the sound yoo in each of the following words, although, as we see, it is spelled in various ways. It is almost equal to eeyoo in these words. Practice the consonant attack on each of them. Thus for new:

— eeyoo - eeyoo - eeyoo - eeyoo - eeyoo - eeyoo - new

new	**mew**	pew	mute
cue	**fume**	**duty**	**beauty**

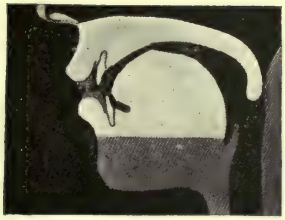
Octave-Twist.

yes	yard
yeast	yellow
young	Yankee
yoke	youthful
year	yesterday

Sentences for Clear Articulation of y.

1. — Year after year passed; ^ but he did not return.
2. — Youth is the time of joy and happiness.
3. — Yield not unto temptation, ^ but fight it bravely.
4. — Yoke the oxen to the plow ^ before sunrise.
5. — Year in, ^ year out, ^ he worked away in his shop.
6. — Yes, ^ I have done my home work very neatly.
7. — Yokohama is a large city in Japan.
8. — Yucatan is a peninsula ^ in eastern Mexico.
9. — Yosemite Valley is in the state of California.
10. — Yellowstone Park is one of the most beautiful places ^ in the world.
11. — Yours truly.
12. — Yours respectfully.
13. — Yours sincerely.
14. — Your loving friend.
15. — "Fifteen men on the dead man's chest,
    — Yo, ho, ho! and a bottle of rum;
    — Drink and the devil had done for the rest,
    — Yo, ho, ho! and a bottle of rum."

y as in yes.
(Front view.)



y as in yes.
(Cross section of mouth showing position of tongue.)

Picture for Conversation.

The Baker.

LESSON XLV.

Singing Sentences. Sing the following sentences on any familiar tune, then say them naturally.

A watched pot never boils.
I don't know what I shall want.
Thieves robbed the house while we were away.
Did you have a chop for breakfast?
I bought the house and lot at a great bargain.
I slept on a cot while at camp.
There is a fire in the grate.
The roof has a bad leak.
We often go bathing during the summer.
Many beautiful flowers can be found in the woods.

Phrase Linking. Read the following phrases melodiously, linking the words; then use them in complete sentences.

an‿excellent‿example
an‿interesting‿story
an‿entertaining‿person
an‿Ingersoll‿watch
an‿absent‿pupil
an‿educated‿man
an‿angry‿teacher
an‿accidental‿fall
an‿important‿errand
an‿experienced‿cook

Megaphone.

—"Come one, come all!—This rock shall fly^
From its firm base as soon as I."

—"Ho! strike the flag-staff deep, Sir Knight:
—Ho! scatter flowers, fair maids:
—Ho! gunners, fire a loud salute:
—Ho! gallants, draw your blades."

— "A horse! A horse! My kingdom for a horse!"

— "Forward, the Light Brigade!
— Charge for the guns!" he said.

Speech Building. Complete the following proverbs.

— Necessity knows - -
— Better late - -
— Pride goeth - -
— All's well - -
— Strike the iron - -
— Honesty is - -
— Rolling stones - -
— Do unto others - -
— Slow but - -
— The early bird - -

Poem for Inflection.

1. Sing the first verse.

2. Say the first verse and the rest of the poem melodiously.

I know the song that the blue - bird is sing - ing,
Out in the ap - ple tree where he is swing - ing;
Brave lit - tle fel - low, the skies may be drear - y,
Noth - ing cares he while his heart is so cheer - y.

The Bluebird.

— I know the song that the bluebird is singing,
— Out in the apple tree where he is swinging.
— Brave little fellow, the skies may be dreary,
— Nothing cares he while his heart is so cheery.

— Hark! how the music leaps from his throat!
— Hark! was there ever so merry a note?
— Listen awhile, and you'll hear what he's saying,
— Up in the apple tree, swinging and swaying.

— "Dear little blossoms down under the snow,
— You must be weary of winter, I know;
— Hark, while I sing you a message of cheer!
— Summer is coming, and springtime is here!

— "Little white snowdrop, I pray you arise;
— Bright yellow crocus! Come, open your eyes;
— Sweet little violets, hid from the cold,
— Put on your mantles of purple and gold;
— Daffodils! Daffodils! say, do you hear?—
— Summer is coming and springtime is here."

—*Emily Huntington Miller.*

LESSON XLVI.

Consonant Combinations.

When a word begins with a combination of consonants the rules for attacking it are the same as when one consonant begins the word. Regard the combination as a whole, and lengthen and strengthen the vowel immediately following. Attack the consonant combination lightly. The combinations are:

pl, bl, pr, br, tr, dr, cl, gl, cr, gr, fl, fr, qu, sc, sk, sl, sp, sm, sn, st, sw, scr, shr, squ, spl, spr, str, thr, tw.

Chant, say:

—plah - play - plee - plaw - ploh - ploo
—plĭ - plĕ - plă - plo͝o - plŭ - plŏ
—plī - plow - ploi - plī - plow - ploi

Drill pl in combination with other vowel exercises.

Drill the most common consonant combinations in the same manner. Do not attempt to drill all the consonant combinations in one day, but take a few at a time, choosing the more common ones.

Consonant Attack.

Remember that the consonant combinations must not be separated.

Example:—**ong ong ^ ong ong ^ ong ong strong**

please	bright
pleasant	breathing
blade	trick
bladder	truly
prairie	grief

Octave-Twist.

frost	smiling
flavor	twenty
through	sparing
creep	cracker
strife	stranded

Form as many new words as possible with initial consonant combinations, and practice the consonant attack and octave-twist on them. No more than ten words should be taken at a time. Whenever a word occurs in reading or speaking, whose initial consonant or consonant combination gives difficulty, practice the consonant attack as explained in this book. If done correctly, it will always help remove the difficulty. The octave-twist, like the consonant attack exercise, will also help you overcome difficulties with initial consonants.

Sentences with Consonant Combinations.

1. — Frost and snow occur every winter ^ in our climate.

2. — Grass is greenest and most beautiful ^ when watered frequently.

3. — Through thick and thin ^ he stood by his friend.

4. — Drain this glass of milk ^ to the last drop.

5. — Pride goeth before a fall.

6. — Skating is a most pleasant and healthful exercise.

7. — Plough deep ^ while sluggards sleep, ‿ and you will have corn ^ to sell and keep.

8. — The sky is covered ^ by a mass of heavy black clouds, ‿ which indicate rain.

9. — Shriek after shriek ^ rang out in the still night, ‿ and frightened the hearers.

10. — Strike ^ while the iron is hot!

11. — Strive to better yourself every day.

12. — "True worth is in being, ^ not seeming."

13. — Small baskets of beautiful fruit ^ stood before the grocer's door.

14. — Brush your hat and coat very carefully ^ before you go out.

15. — The blade of this knife ^ is the dullest that I have ever seen.

Poem for Drilling Consonant Combinations.

OXFORDSHIRE CHILDREN'S MAY SONG.

— Spring is coming, spring is coming,
— Birdies, build your nest;
— Weave together straw and feather,
— Doing each your best.

— Spring is coming, spring is coming,
— Flowers are coming too:
— Pansies, lilies, daffodillies,
— Now are coming through.

— Spring is coming, spring is coming,
— All around is fair;
—Shimmer and quiver on the river,
— Joy is everywhere.

— We wish you a happy May.

—*Country Rhyme.*

LESSON XLVII.

Slow and Clear Articulation. Read slowly and articulate clearly. Tell something about any one of the following you may have read.

— Goldsmith's "The Deserted Village."
— Scott's "Lady of the Lake."
— Lamb's "Tales from Shakespeare."
— Hawthorne's "Grandfather's Chair."
— Shakespeare's "Merchant of Venice."
— Washington's "Farewell Address."
— Longfellow's "Tales of a Wayside Inn."
— Cooper's "Leather Stocking Tales."
— Mark Twain's "Huckleberry Finn."
— Stevenson's "Treasure Island."

Octave-Twist. Read the following sentences melodiously, giving the octave-twist on the heavy type vowels.

— My watch is now twenty minutes fast.
— The clock on the church has just struck one.
— Thousands of people were lost, when the ship went down.
— The accident occurred in the middle of the night.
— He worked throughout the day and night.

Speech Building. Read, filling in "written" or "wrote" as the sentence requires.

— I - - my spelling lesson some time ago.
— Have you - - your letter?

— No, ma'm, I have - - only my spelling.
— Did you say that John had - - to me?
— Yes, ma'am, I said he had - - to you yesterday.
— I - - three letters this morning.
— Have you - - to your aunt?
— When you have - - your letter, George, you may go home.

Dialogue.

— Good-morning, ^ Mr. Smith. — How are you today?
— Quite well, ^ thank you. — And how are you?
— Oh, ^ I'm feeling quite well, ^ but I'm not happy.
— Why, ^ I'm sorry to hear that. — What's the trouble?
— Well, ^ I'm out of work at present.
— That is too bad. — How did you lose your job?
— The factory in which I worked ^ shut down.
— Have you looked for another job?
— Yes, indeed. ^ I have been trying for three days, ⁀ but without success.
— Have you answered any of the "Help Wanted" ads ^ in the newspapers?
— I have answered fourteen advertisements, ⁀ but have not received a single reply.
— Well, ^ come around to my office this afternoon. — Perhaps I can help you.
— Thank you, ^ I shall surely come.
— Good-bye.
— Good-bye.

LESSON XLVIII.

Phrase Linking. Read each of the following expressions of time as a whole, linking the words and dwelling on the vowel-sounds. Then use them in complete sentences.

one‿o'clock
two‿o'clock
three‿o'clock
etc.

half‿past‿one
half‿past‿two
half‿past‿three
etc.

a‿quarter‿past‿one
a‿quarter‿past‿two
a‿quarter‿past‿three
etc.

a‿quarter‿to‿three
a‿quarter‿to‿two
a‿quarter‿to‿one
etc.

twenty‿minutes‿past‿five
ten‿minutes‿to‿seven
thirteen‿minutes‿to‿nine
five‿minutes‿past‿twelve
six‿minutes‿to‿eleven

three‿minutes‿slow
nine‿minutes‿fast
half‿an‿hour‿late
an‿hour‿early
ten‿seconds‿too‿soon

Inflection. Read the following sentences with as much expression as possible:

1. — Boston! I never heard of the place.
2. — A dog! Who wants a dog?
3. — Mercy! What shall I do?
4. — Goodness! Who could have imagined such a thing!

5. — A knife! What do I want with a knife?
6. — Rubbish! It can't be true.
7. — Lies! Nothing but lies.
8. — Hot? Well, I should say it was hot!
9. — Rich? Why, he couldn't count his money!
10. — Five! Why, there were a thousand at least.

Telephone Dialogue. Two pupils go to different parts of the room. Using one hand as a receiver and the other as a mouthpiece, they carry on a conversation as if over a telephone. After the following conversation has been practiced, the pupils should make up similar conversations of their own.

Mr. J. — Hello! Give me 8541 Columbus.

Mr. W. — Hello!

Mr. J. — Is this the Imperial Department Store?

Mr. W. — Yes, sir.

Mr. J. — Is Mr. Williams there?

Mr. W. — This is Mr. Williams.

Mr. J. — This is Mr. Johnson. — I called up to find out why you haven't sent the carpet which I purchased at your store.

Mr. W. — When did you purchase it?

Mr. J. — Yesterday morning.

Mr. W. — We sent that carpet out yesterday afternoon, but our truck broke down. — You will surely receive it this afternoon.

Mr. J. — That will be all right. Good-bye.

Mr. W. — Good-bye.

Story for Reading and Conversation.

THE DONKEY IN THE LION'S SKIN.

— A donkey ^ who had become tired of working, ⁀ ran away from his master. — He came into a large forest, ^ where he found a lion's skin, ⁀ which he hung about himself. — The other animals ran away in fear ^ when they saw him, ⁀ for they thought it was really a lion. — The donkey, ^ however, ^ was not satisfied with this. — He opened his mouth ^ to imitate the roar of a lion. — The other animals immediately recognized him ⁀ when they heard him bray, ^ and made fun of him. — Now the owner of the donkey arrived. — He too ^ had recognized the bray of the donkey, ⁀ whom he now drove home ^ with the heavy blows of a thick stick.

1. — What is the name of this story?
2. — Why did the donkey run away from his master.
3. — Where did he find a lion's skin?
4. — What did he do with it?
5. — Who saw him?
6. — Why did the animals run away?
7. — Was the donkey satisfied with this?
8. — Whom did he now try to imitate?
9. — How did the other animals recognize him?
10. — What did they do?
11. — Who had also heard the braying of the donkey?
12. — How did the master drive the donkey home?
13. — What does this fable teach us?
14. — Tell the story in your own words, obeying the Ten Speech Commandments.

LESSON XLIX.

Speech Building. Insert "weather" or "whether" as needed in the following sentences:

1. — Do you know - - you can go or not?
2. — Yes, I can go, if it is good - - .
3. — We have cold - - in March.
4. — What kind of - - do you like best?
5. — I do not care - - it is warm or cold.
6. — And you don't care - - it rains or not?
7. — O, yes, I don't like too much rainy - - .
8. — Some of our best - - comes in October.
9. — Do you know - - Jane is coming or not?
10. — The - - is too stormy to go out.

Inflection. 1. Change the following statements to questions.

2. Change the following statements to exclamations, adding a word like "oh," "ah," "see," "look," "why," "just notice."

Example:

Statement: The child has fallen into the gutter.

Question: Has the child fallen into the gutter?

Exclamation: Oh, the child has fallen into the gutter!

1. — I have lost my best knife.
2. — The leaves are falling from the trees.
3. — The aeroplane is flying over the city.

4. — He is playing upon the violin.
5. — My new coat is spattered with mud.
6. — You have torn your new dress.
7. — The flies are caught in the spider's web.
8. — We shall have cake for dinner.
9. — This tastes very good.
10. — The ship is now leaving the harbor.

Poem for Rhythm and Inflection.

THE BOY'S SONG.

— Where the pools are bright and deep,
— Where the gray trout lies asleep,
— Up the river and o'er the lea,
— That's the way for Billy and me.

— Where the blackbird sings the latest,
— Where the hawthorn blooms the sweetest,
— Where the nestlings chirp and flee,
— That's the way for Billy and me.

— Where the mowers mow the cleanest,
— Where the hay lies thick and greenest,
— There to trace the homeward bee,
— That's the way for Billy and me.

— Where the hazel bank is steepest,
— Where the shadow falls the deepest,
— Where the clustering nuts fall free,
— That's the way for Billy and me.

— Why the boys should drive away
— Little sweet maidens from the play,
— Or love to banter and fight so well,
— That's the thing I never could tell.

— But this I know: I love to play,
— Through the meadow, among the hay;
— Up the water and o'er the lea,
— That's the way for Billy and me.

—*James Hogg.*

Story for Reading and Conversation.

THE WIND AND THE SUN.

— The Wind and the Sun ^ had a quarrel one day ⌒ as to which of the two was the stronger. — They agreed ^ that the one should be called stronger ⌒ who should first make a man in the road ^ take off his coat. — The Wind began to blow ^ with all his might, ⌒ but the man only drew his coat tighter about him. — Finally, ^ the wind ceased to blow, ⌒ and the Sun took his turn. — He shone, ^ and it was warm and bright. — The man unbuttoned his coat, ^ threw it back, ⌒ and finally took it off altogether. — Then he lay down in the cool shade to rest.

1. — What is the name of this story?
2. — Who had a quarrel one day?
3. — What did they wish to find out?
4. — Whom did they see in the road?
5. — What did they decide to do?
6. — Which one should be called the stronger?

7. — Who tried first to make the man take off his coat?

8. — How did the wind blow?

9. — What did the man do?

10. — What did the sun do when the wind ceased to blow?

11. — How was the weather now?

12. — What did the man do with his coat?

13. — Where did he rest himself?

14. — What does this story teach us? (Persuasion is often stronger than force.)

15. — Tell the story in your own words.

LESSON L.

Dramatized Story.

Let different pupils or groups of pupils take the various parts. After the play has been read, the parts should be memorized, and the whole play acted. Pay close attention to the Ten Commandments of Speech.

THE BLIND HORSE.

SCENE I. TIME 805 A.D.

Market place in Zurich, Switzerland. In the background a house with many doors. From the roof of the house is suspended a bell, and from the bell hangs a long rope, which reaches to the ground.

Henry and William, both young men, come in from opposite sides, and meet in front of the house.

William: Welcome in Zurich, friend Henry! Where have you been during the last three years?

Henry: O, I've been working with a blacksmith in Lucerne. But tell me, what sort of a house is that yonder?

William: What! You don't know that? The Emperor has caused it to be built.

Henry: But why?

William: You know our good Emperor loves order and justice.

Henry: Yes, indeed. That is known throughout the land.

William: Well, if anyone in Zurich suffers a wrong he needs only to ring yonder bell. Then the servants

of the Emperor will come, and see to it that justice is done.

Henry: O, the good Emperor!

William: Yes, we can thank God we have such a just ruler.

Henry: Now, I'll have to be hurrying along, so I'll say good-bye.

William: Good-bye.

Scene II.

The Palace of Charles the Great. The Emperor, surrounded by servants. Suddenly the bell is heard ringing.

Emperor Charles: The bell is ringing. Go to the house and see who desires my help.

Servants: Your Majesty! Here come some people, who will tell us.

(Several citizens enter.)

1st Citizen: Your Majesty! We were just walking over the market place. Suddenly we heard the bell ringing. Quickly we ran up and found—

Emperor: Well, what?

1st Citizen: A poor, blind horse!

Emperor (very much astonished): A horse!

1st Citizen: Yes; he was so tired that he could scarcely stand. Because of hunger, he had seized the rope with his teeth, and the bell began to ring.

Servants: Oh! The poor horse!

Emperor: Bring the man to whom the horse belongs before me!

Servants: See! Some citizens are already bringing him.

(Several citizens drag in Count Gerbot, a rich old man.)

Emperor: Was that your horse?

Gerbot: Yes, your Majesty!

Emperor: Why did you chase him out of his stall?

Gerbot (defiantly): Because he is lame and blind and good for nothing.

Emperor: He surely was not always lame and blind. (Gerbot is silent.) What? You are silent. Is there no one here who knows something about the horse?

(Sigismund steps forward.)

Sigismund: My name is Sigismund. For twenty years I have been a neighbor of this rich man.

Emperor: Is he very rich?

Sigismund: Yes, your Majesty. He has a large estate. Upon this estate are many houses, gardens, and a shady park. Every day the man used to ride upon that horse in the park.

Emperor: Well?

Sigismund: One day robbers sprang out of the bushes and wanted to kill him. The horse, however, began to run, and ran so fast that the robbers could not catch him.

Emperor: So, the horse saved his life.

Servants: O, brave horse!

Emperor: Was the man thankful to his horse?

Sigismund: Yes, at first he was thankful. He gave him the best fodder, and rode upon him every day.

Emperor: And then?

Sigismund: Then the horse became old and lame, and could not see any more.

Emperor: Now, I suppose, the man forgot what the horse had done for him?

Sigismund: Yes, he chased him out of his stall.

Emperor: That was a shameful act.

One Citizen: We ought to chase him out of his house.

Another: The ungrateful villain! To chase the poor horse out of his stall!

Emperor (angrily to Gerbot): The horse saved your life. He was a good horse, and served you faithfully many years. Take him back to his stall, and give him good fodder as long as he lives; otherwise you'll hear from me, as sure as my name is Charles. A man must be just, even to his horse.

Servants and Citizens: That was just! Long live our good Emperor Charles!

(Loud applause. All depart.)

SUMMARY OF VOWEL DRILLS.

I. Prolong as long as breath lasts.

A. Long vowels.

— ah -
— ay -
— ee -
— aw -
— oh -
— oo -

B. Short vowels.

— ĭ -
— ĕ -
— ă -
— ŭ -
— o͝o - - - - - - - - - - - - - - - - - - -
— ŏ -

C. Diphthongs.

— ī -
— ow -
— oi -

D. Long vowels preceded by h.

— hah - - - - - - - - - - - - - - - - - - -
— hay - - - - - - - - - - - - - - - - - - -
— hee - - - - - - - - - - - - - - - - - - -
— haw - - - - - - - - - - - - - - - - - - -
— hoh - - - - - - - - - - - - - - - - - - -
— hoo - - - - - - - - - - - - - - - - - - -

E. Short vowels preceded by h.

— hĭ -
— hĕ -
— hă -
— hŭ -
— ho͝o - - - - - - - - - - - - - - - - - - -
— hŏ -

F. Diphthongs preceded by h.

— hī -
— how - - - - - - - - - - - - - - - - - - -
— hoi - - - - - - - - - - - - - - - - - - -

II. The long vowel series.

Say on one breath

— ah - ay - ee - aw - oh - oo
— hah - hay - hee - haw - hoh - hoo

III. The short vowel series.

— ĭ - ĕ - ă - o͝o - ŭ - ŏ
— hĭ - hĕ - hă - ho͝o - hŭ - hŏ

IV. The diphthong series.

— ī - ow - oi - ī - ow - oi
— hī - how - hoi - hī - how - hoi

V. Light attack on vowels.

Start the vowel very softly and increase in volume. Do not reach a shout. Do not change the pitch.

— ah - ay - ee - aw - oh - oo
< < < < < <

— ĭ - ĕ - ă - ŭ - o͝o - ŏ
< < < < < <

VI. Crescendo on the long and short vowel series.

Say on one breath. Begin softly, and increase in volume as the vowels increase in size. Do not change the pitch.

— ah ay ee aw oh oo

— ĭ ĕ ă ŭ o͝o o͡o

— hah hay hee haw hoh hoo

— hĭ hĕ hă hŭ ho͝o ho͡o

VII. Successive lengthening of vowels.

As the length of the dotted line after each vowel increases, lengthen the vowel-sound. Do not change the volume or pitch.

— ah - ah -- ah --- ah ---- ah ----- ah ------

— ay - ay -- ay --- ay ---- ay ----- ay ------

— ee - ee -- ee --- ee ---- ee ----- ee ------

— aw - aw -- aw --- aw ---- aw ----- aw ------

— oh - oh -- oh --- oh ---- oh ----- oh ------

— oo - oo -- oo --- oo ---- oo ----- oo ------

VIII. Use the above vowel drills in combination with the various consonants.

MORE DETAILED DESCRIPTION OF THE SOUNDS USED IN ENGLISH.[1]

The breath, proceeding from the lungs through the trachea, is modified in the larynx and the mouth to produce the various sounds employed in English.

The first great division of sounds is into those containing voice (sonants) and those containing only breath (surds). In the case of the voiced sounds, the breath is vocalized during its passage between the vocal cords; in the case of the breath sounds, the breath passes the glottal cords unmodified.

The second important classification is into sounds emitted through the mouth (orals), and those emitted through the nose (nasals).

The third division is into explosives (stops) and continuants. Explosives consist of a silent contact of two organs of speech, followed by a subsequent release, which produces either a breath or voiced sound. Continuants, as their name implies, consist of a continuous passage of breath or voice.

These main divisions are further subdivided according to different positions of the tongue and lips.

LIP SOUNDS.

The lip sounds, or bilabials, are produced by a contact of the lips. The oral explosives are p and b, the continuants w and wh. The nasal is m.

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[1] Kindly arranged by Mabel F. Gifford, of San Francisco, for the use of teachers interested in the Science of Phonetics.

P.

p (oral surd stop). Formation. For the production of p the lips are closed with a steady, even contact, retaining the breath behind them with a slight pressure. As the compression increases, the mouth cavity and the pharynx expand. The lips are then separated with an audible explosion of breath.

The production of the sound should be taught by imitation, the auditory, the visual, and the tactual senses being appealed to. The proper amount of breath may be determined by holding a feather or candle, or, in the absence of both, the hand, before the pupil's mouth.

B.

b (oral sonant stop). Formation. The lips are compressed, as with p, and the sound produced in the same manner, with the difference that the breath is voiced both during the compression and the release.

Contrast with p, and show in what it differs from the latter. Teach principally by imitation. Teach in combination with a vowel; this relieves pressure, and gives a clear sound. Drill initial and final b with all the vowels. Then blend smoothly into words.

Distinguish in pronunciation:

pack	pail	path	peach	pear
back	bail	bath	beach	bear

M.

m (nasal sonant continuant). Formation. The lips are closed as for p and b, but the uvula is dropped,

and the continued voice passes through the nasal cavity. The lips are not opened until the nasal sound ceases. The tongue is kept flat in the bottom of the mouth, and the sound directed through the nose, but the vibrations are felt in the mouth. The duration and also the amount of vocality of this sound varies greatly in different combinations. Before and after non-vocal consonants it is short, and has but slight vocality. Before vocal consonants and vowels it is longer, and when final it sometimes becomes even syllabic in quantity. Compare: lamp, smoke, moon, and rhythm.

Call the pupil's attention to the vibration in the lips, also in the nose. Great care must be taken that the pupil does not give the sound ng with m. This defect may be detected by inducing the pupil to attempt ma. If the back of the tongue is raised, the sound of ng will be heard between the m and a.

Wh.

wh (oral surd continuant). Formation. The lips are rounded and projected, the opening small and puckered, as for whistling. The voiceless breath passes out between their inner edges, and the tongue is slightly raised at the back. The true sound is more closely approximated by the symbols hw; it is an emission of breath through the position for w.

Produce by imitation. Call the pupil's attention to the action of the inner muscles in rounding the lips. Also let him see the candle, and feel the breath on the hand.

Have the pupil distinguish between the words:

whey	whale	whine	which	where	whether
way	wail	wine	witch	wear	weather

W.

w (oral sonant continuant). Formation. This is the voiced variety of wh, and is closely related to the vowel-sound oo, being therefore known as a semi-vowel. The position of the lips is the same as for wh, and a little closer than for oo. The difference between these sounds is displayed in the words woo, woof.

Put the lips in the position for the vowel-sound oo, and then compress them more tightly, using the thumb and forefinger if necessary. Approximate and separate them several times to produce the word woo. Contrast with the voiceless wh.

Have the pupil distinguish between the words:

woos	woof	swoon
ooze	oof	oon

TONGUE-TIPPED SOUNDS.

The tongue-tip or alveolar sounds are produced by a contact between the tip of the tongue and the hard palate immediately behind the gums. The nasal n and the stops t and d are pronounced with exactly the same occlusion.

T.

t (oral surd stop). Formation. The rim of the tongue is pressed against the gums immediately be-

hind the teeth forming a complete closure. While this occlusion is being held, the breath is compressed in the mouth cavity. The entire tongue is then released with an explosion of voiceless breath. But in the combination tn and tl the n or l is articulated without withdrawing the tip of the tongue from the palate as in

fitly fitness bitten button

Develop by analogy from p. Teach mainly through imitation. If necessary, use tongue depressor to get the tongue into correct position.

D.

d (oral sonant stop). Formation. This differs from **t** in the same manner as **b** from **p**. The tongue is placed in the same position as for **t**, but the breath is voiced both during compression and release.

Develop by analogy from b. Place finger tips on larynx and feel vibration.

Contrast with t. Teach in combination with vowels. Distinguish in pronunciation:

dint	duck	dire	need	bed
tint	tuck	tire	neat	bet

N.

n (nasal sonant continuant). Formation. The tip of the tongue is pressed firmly against the hard palate immediately behind the gums. The sides of the tongue are likewise pressed against the side gums or teeth to form a complete closure, the voice escaping

through the nasal cavities. Apart from the actual place of occlusion, the general rules given under m should be followed. The vibrations are felt in the mouth as in m, but naturally only in the back part of the mouth.

Develop by analogy from m. Let the pupil see that the character of the two sounds is the same, the difference being that the tongue is pressed against the roof of the mouth instead of left lying in the bottom of the mouth. Be careful that ng is not given with n. Distinguish between the sounds:

run	fern	nail	gun	cunning
rum	firm	mail	gum	coming

LIP-TEETH SOUNDS.

As the contact between the lip and the teeth can not be made absolutely firm, the resulting sounds (labio-dentals) are of necessity limited to the continuant series. The only two sounds in this class are the voiceless f and the voiced v. Both are produced by a contact between the lower lip and the upper front teeth.

F.

f (voiceless continuant). Formation. The center of the edge of the lower lip is pressed against the edge of the upper front teeth, and the breath expelled through the interstices between lip and teeth with a fricative effect.

Have the pupil produce the sound by imitation, and by following the above rules. In this and all other fricative sounds it is well to attract the pupil's atten-

tion to the tickling sensation produced by the breath upon the lip or tongue. This does much to fix the position and action in the pupil's mind.

V.

v (voiced continuant). Formation. The lips and teeth are placed in the same position as for f, but the breath expelled is voiced.

Contrast with and distinguish from f. Repeat f, v, f, v, f, v.

Distinguish the words:

vain	van	vast	vault	veil
fain	fan	fast	fault	fail

TONGUE-TEETH SOUNDS.

The sounds consisting of a contact between the tongue and the teeth (linguo-dentals) likewise do not admit of a firm occlusion, and are therefore also limited to the continuant series. There are voiceless and voiced sounds in the series. They should be distinguished carefully as th′ (voiceless) and th″ (voiced).

Th′.

th′ (voiceless continuant). Formation. The tip of the tongue is pressed lightly against the edge or inner surface of the upper teeth, protruding not more than an eighth of an inch beyond the teeth. The tongue is kept flat, thin, and flexible. Within the mouth the front part of the tongue is raised slightly, touching the teeth and gums at the side. The breath is then emitted through the interstices between tongue and teeth.

Have the pupil imitate the sound. Call his attention to the analogy between th′ and f, the passive organ (the teeth) being in both cases the same, the active organ changing from the lower lip to the tongue. In other respects the two sounds are identical. Be careful that the tongue does not protrude between the teeth, and also that the lower lip is not raised, thus approximating the sound of f.

Distinguish between the words:

thin	three	death	thrill	ruth
fin	free	deaf	frill	roof

Th″.

th″ (voiced continuant). Formation. The position and method of articulation is th, same as for th′, with the difference that the breath emitted is voiced.

Contrast with th′ showing the difference (voiced).

Distinguish between the words:

than	that	thine	clothes	thou
van	vat	vine	cloves	vow

Also between:

that	though	these	thine	breathe	lathe
thatch	throw	thesis	thin	breath	lath

L.

l (lateral sonant). Formation. The l is termed lateral because the voice escapes over the sides of the tongue. There is only one English sound in this class. The tip of the tongue is pressed against the gums at

the base of the upper front teeth, as for t and d, but the sides are kept free from the side gums and teeth, and the voice is allowed to escape freely on both sides.

Produce by imitation and quick repetition of the syllable la, la, la, la. See that the tip of the tongue is well spread out, so that the sound is not produced too far forward.

Words to be distinguished in pronunciation:

mit	fit	tim	tip
mill	fill	limb	lip

TONGUE-SIDE SOUNDS.

The position of the tongue-side consonants is the opposite of that for the l—that is, the sides of the tongue are pressed against the side teeth, the molars and the gums The tip is depressed slightly and kept free from the front teeth, and the breath or voice escapes over the tip of the tongue.

S.

s (surd hissing continuant). Formation. The sides of the tongue are pressed against the side teeth and the tip depressed as described just above. A small central aperture is thus left between the tip of the tongue and the hard palate. The breath is expelled through this aperture, striking against the teeth, and producing the typical hissing sound. It appears to be of slight importance over what portion of the tip of the tongue the central aperture is made—whether at the very tip or a little farther back—if only the

angle at which the stream of breath strikes the edges of the teeth be correct.

This is one of the sounds most frequently mispronounced. Be particularly careful to distinguish from th′ and sh. Show the pupil the central aperature over the tongue, and call his attention to the central stream of breath to be plainly felt through the nearly-closed teeth. Since the position of s differs from th′ only in that the tip of the tongue is retracted and depressed, produce it by pushing back the tip of the tongue, while the pupil tries to articulate th′. Use a wire or a stick on top of the tongue to force depression.

Distinguish between the words:

mouse	moss	pass	force	kiss	sick	sank
mouth	moth	path	forth	kith	thick	thank

z.

z (sonant hissing continuant). Formation. The sound is identical with s in position, but the expelled breath is vocalized.

Produce as for s, with the emission of voice instead of breath. Contrast with s and distinguish from th″.

Distinguish between the words:

doze	his	eyes	dies	fours	zeal	zinc
dose	hiss	ice	dice	force	seal	sink

breeze	rise	size	close	zoe
breathe	writhe	scythe	clothe	tho

Sh.

sh (surd hushing continuant). Formation. The method of articulation is practically the same as for s, but the position is slightly different. The tip of the tongue is a trifle farther back than in the case of s, and the aperture is a little larger.

The difference in position between s and sh is so slight that the greater part of the training must be by auditory means. Have the pupil place his tongue in the position for s and articulate it. Then have him draw back the tongue, keeping the tip at the same elevation. The aperture is thus slightly enlarged. The middle of the tongue should also be slightly raised towards the arch of the palate. Repeat this articulation, passing from s to sh and back several times during one expiration.

Distinguish in pronunciation the words:

shave	ship	ashes	lash	push	clash
save	sip	asses	lass	puss	class

Zh.

zh (sonant hushing continuant). Formation. The position of the tongue is the same as for sh, the sole difference being that voice is emitted in place of breath. This is a rare sound in English, and when found is represented by z or s, as azure, treasure. It is more common in combination with a preceding d, the resulting combination being expressed by the symbol j, g, or dg, as judge, gem.

Develop from sh. Words to be distinguished in pronunciation:

azure	adhesion	seizure
assure	action	sea-shore

H′.

h′ (semi-vowel surd continuant). Formation. Top of front of the tongue is raised and pressed against the palate at the sides, leaving only a small aperture in the middle, through which voice passes out. The tongue in forming this sound is almost the same as for the vowel (long) e, but the aperture over the center is narrower. It is found rarely, as in the word Hugh.

Develop by practicing the long sound of e in a whisper.

Words to be distinguished in pronunciation:

hue	Hugh	hew
yew	you	ewe

Y.

y (semi-vowel sonant continuant). Formation. y is the vocalized sound of h′. The tongue is held in the same position, but with the difference that the breath emitted is voiced.

Develop from tongue position of vowel e (long). Contrast with h′.

Words to be distinguished in pronunciation:

year	yeast	use
ear	east	ooze

R.

r (trilled voiced continuant). Formation. The tongue is held high, the sides curved up against the palate, and forming an occlusion there. The tip is slightly retracted from the roof of the palate, leaving a very slight opening, through which the voice passes with a semi-vocalic resonance, causing a slight vibration.

Raise the tongue from a flat position to the position indicated above, so that the teeth and palate can be felt by the sides of the tongue. Keep the tip free and loose, and the jaw open. Having gained the proper position, pronounce the sound of er as in her. When r begins the word, the lips pucker slightly at the corners. When r ends the word the lips are passive.

Words to be distinguished in pronunciation:

led	leaf	teller	lock	lid
red	reef	terror	rock	rid

TONGUE-BACK SOUNDS.

The tongue-back sounds are produced by an articulation of the back of the tongue against the back of the palate. The exact position varies slightly, according to the position of the following vowel. There are three sounds in this position, oral voiced and voiceless stops, and nasal continuant.

K.

k (oral surd stop). Formation. k is a sound analogous to p and t The occlusion is firmly made, shutting off breath completely, which is compressed in the

throat. The tongue is then released with an explosion of voiceless breath preceding the vowel.

Develop by analogy with p and t. Call attention to their similar production by repeating p, t, k, p, t, k.

Words to be distinguished in pronunciation:

cake	neck	knock	cook
take	net	not	took

G.

g (oral sonant stop). Formation. This is the voiced equivalent of k. It must not be confused with the soft g of gem. The tongue is held in the same position as for k, but the compressed air accumulated in the throat is voiced both before and after release.

Develop by contrast with k. As in the case of b and d, it should be produced in combination with a vowel.

Words to be distinguished in pronunciation:

gape	grave	tug	frog	bag
cape	crave	tuck	frock	back

Ng.

ng (nasal sonant continuant). Formation. The tongue is pressed against the back of the palate as for k and g, but the uvula is dropped, opening the nasal passage, and the voice passes out through the nose. The palate occlusion is not released during the continuance of the nasal voice. The sound is terminated by the release from the occlusion. This is a simple sound, as are m and n, although it is expressed by a combination of characters in English.

Develop from m and n by analogy, from g and k by position.

Distinguish in pronunciation:

clang	fang	pang	singing	stung
clan	fan	pan	sinning	stun

GLOTTAL SOUNDS.

H.

h (glottal stricture). Formation. h is an expulsion of breath through the open glottis. It is the emission breath through the position of the sound following it. This will be seen in the pronunciation of the following words:

hair	heat	hill	hat	hold
air	eat	ill	at	old

Hold the pupil's hand before the teacher's mouth while h is given. Then have the pupil do the same. See that the chest wall is kept raised.

In practicing h alone, let the tongue be kept flat and the mouth slightly open. The necessary force of the stream of breath may be shown the pupil by holding a slip of paper, feather, or a candle flame before the mouth. In cases of nasality the pupil may be made aware of the stream from the nose by breathing on a cold mirror.

COMBINATION SOUNDS.

X.

x (combination k-s). Formation. x is the equivalent of ks, as in the word box. In combining the two

elements it is often well to place the teeth in position for s before k is given.

Development. Develop by drill k - - s, k - - s, k - s, ks.

Words to be distinguished in pronunciation:

axe	cracks	sacks	pecks
eggs	crags	sags	pegs

Q.

q (combination k-wh). Formation. q is always followed by u, and the combination qu is equivalent to kwh.

Drill separately k - - wh, k - - wh, k - wh, kwh.

Words to be distinguished in pronunciation:

queen	queer	quill	quite
keen	care	kill	kite

Ch.

ch (combination t-sh). Formation. The front of the tongue in position for sh is closed, and then a center aperture is forced open by the breath. This sound is a combination of t and sh.

Development. Drill the sounds of t and sh separately: t - - sh, t - - sh, t - sh, tsh.

J.

j (combination d-zh). Formation. Position and action of the tongue the same as for ch, of which j is the vocalized form. j is a combination of d-zh. This sound is also represented by the letter g, called soft g.

Drill sounds of d and zh separately: d - - zh, d - - zh, d - zh, dzh.

Words to be distinguished in pronunciation:

jest	jew	jeer	joke
chest	chew	cheer	choke

VOWELS.

(Back Round).

OO Long.

Formation. Back of tongue raised high, with the lips closely rounded by the side muscles, as for wh. "The corners of the lips should meet, with their central edges approximated without projection" (Bell).

With the lips in position for oo let the combination koo be given. Drill back and forth.

Examples: pool, rule, rue.

Words to be distinguished in pronunciation:

could	full	soot	wood	pull
cooed	fool	shoot	wooed	pool

OO Short.

Formation. The tongue and lips are in nearly the same position as for oo long, but the aperture is slightly more open. Shorten oo long.

Examples: book, pull, look.

Words to be distinguished in pronunciation. (See above.)

O Long.

Formation. The first or radical part of this sound is produced by a position slightly wider than for oo short. The second part, which is a glide or vanish, is oo long. This vowel is diphthongal, the first part being long and the second part short. Compare with ow in cow.

Examples: old, no, toe.

Words to be distinguished in pronunciation:

bow (for shooting)	row (with oars)
bow (salute)	row (disturbance)

AW.

Formation. The back of the tongue a little lower than for the radical part of o long, the lip aperture being greater, with its vertical diameter longest. The tongue should be drawn back as far as possible, while the lips, merely covering the teeth, remain retracted, as for ah. With the finger placed under the chin close up to the neck, the downward pressure of the root of the tongue will be distinctly felt. Contrast with ah.

Examples: saw, hawk, all, ball.

Words to be distinguished in pronunciation:

awed	pawned	fawned	sawed	awn
odd	pond	fond	sod	on

O Short.

Formation. The tongue is slightly lower than for the preceding sound, the lip aperture is less rounded.

This is the lowest back vowel position. Lips drawn back, the teeth separated, and the tongue considerably flattened, so as to spread the sound in the mouth and direct a broad current. o short when lengthened gives us the sound of ah as in father.

Examples: hot, not, cot.

Words to be distinguished in pronunciation. (See above.)

FRONT VOWELS.

E Long.

Formation. Voice moulded by passage through the closest possible vowel aperture over the front of the tongue. The tongue rises convexly within the arch of the palate, and presses laterally against the palate and back teeth, leaving a narrow aperture between the middle of the tongue and the palate. The tongue must be kept back, and the point directed horizontally to guide the sound without striking the teeth. The teeth must be kept sufficiently apart. The opening for any vowel should be not less than one-fourth of an inch. Compare with i short.

Examples: eat, eel, bee, heat.

Words to be distinguished in pronunciation:

deform	descent	deviser	elusion
difform	dissent	divisor	illusion

I Short.

Formation. Aperture over the front of the tongue slightly wider than for e long. Compare with e long.

Examples: pin, fit, tint, cliff.

Words to be distinguished in pronunciation:

pill	mill	still	fill
peel	meal	steal	feel

A Long.

Formation. The first or radical part of this sound results from a position of the front of the tongue a little lower than for e long. The second part, which is a glide or vanish, is the vowel e long. Compare with the sound i, as in five.

Examples: lake, take, hail, say.

Words to be distinguished in pronunciation:

stayer	payer	weigher	swayer
stair	pair	wear	swear

E Short.

Formation. General position the same as that for the radical part of a long, but with a slightly wider aperture. The aperture is enlarged by the depression of the fore part of the tongue from its position at a. Compare with a short, as in fat.

Examples: red, fed, bread.

Words to be distinguished in pronunciation:

fellow	except	effect	whether
fallow	accept	affect	whither

A Short.

Formation. General position the same as that for e short, but with a slightly wider aperture. This is the lowest position in the front vowel scale.

Examples: cat, bat, an, bad.

Words to be distinguished in pronunciation:

allude	appose	accident
illude	oppose	occident

(Unrounded and Back and Mixed).

A (R).

Formation. Tongue position for this sound (a before r) is the same as for o short, but without modification by the lips. It is sometimes a wider form of u short. This sound is often designated as the Italian a or ah. The tongue should lie flat and the lips fully spread.

Examples: art, card, carp, barn.

U Short.

Formation. Back of the tongue a little higher than for a (r).

Examples: cup, up, china.

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